

Saturday 21 May 2016

Amateur Photographer

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Canon EOS 80D

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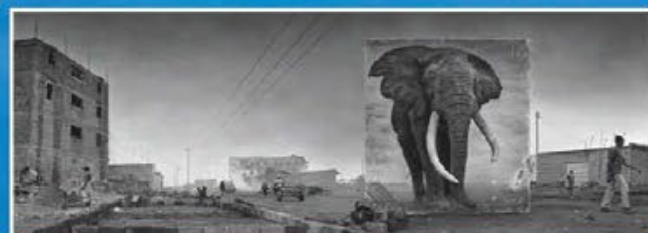
Don McCullin

The legendary photographer talks to AP on the eve of a major exhibition

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Sony 85mm f/1.4 GM

One of the best portrait lenses you can buy



Nick Brandt

Incredible wildlife images like you've never seen before

The love of landscapes

How joining a group of like-minded photographers can kick-start your creativity

TECHNIQUE Photographing dunes **LOCATION GUIDE** An Exmoor gem

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Thanks to the internet, we now have access to an almost infinite supply of photographs. Some are great, but they're ephemeral – with a single click they're gone, replaced by another. At AP we strive to bring you the best of them and, by telling you how they came to be, encourage you to look a little deeper. But, like digital screens, magazine pages also have limitations.

The finest way to view an image is in an

exhibition. Someone has taken the trouble to convert their image into a physical object, and this encourages us to stand back, reflect on it and notice the small details. This week in AP we feature Don McCullin and Nick Brandt, who are both exhibiting at Photo London 2016. Their work is amazing, but I'm hoping that some of you will be able to visit this excellent festival and see how much more impressive it is on a gallery wall.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© RIC GEORGE

The commute by Ric George

Nikon D750, 35mm, 1/200sec at f/4, ISO 7200

This image was uploaded to our Flickr pool and comes from Ric George. Ric's work revolves around street photography and the aesthetic ways in which monochrome and strong light can work together.

Here we see how photography can take an everyday scene and turn it into something visually engaging and compositionally striking. The scene approaches an

almost abstract level. It's a nicely exposed image that reveals frames within frames, specifically the interior of the carriage against the flat grey exterior that surrounds it. The deep black separation between the carriages is also notable as usually it serves to make the composition uneven, yet here we see that it has become a vital element in the overall image.



Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 16.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 16.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Olympus cuts losses

Olympus has slashed operating losses in its camera division by 82% and reported a 5% rise in sales of its compact system cameras. Olympus's Imaging Systems Business cut its year-on-year losses from ¥11,710 million (£75.5m) to ¥2,064 million (£13.3m) for the 12 months up to 31 March 2016. The company attributed the 'massive reduction' to a fall in expenses following restructuring.



Selfie tragedy

A teenager in India – a country that already tops the global list of selfie-related deaths – has become the latest to die while taking a selfie. Ramandeep Singh is reported to have accidentally shot himself in the head while posing with his father's licensed pistol in Pathankot, Punjab state. The 15-year-old died in hospital from his injuries, following surgery.

A safer selfie



© ISTOCK/INTO100

Pocket projector power

A pocket-sized wireless projector that displays images from a smartphone via a Wi-Fi connection has gone on sale in the UK. Weighing 132g and measuring 85x85x17mm, the Pico Aiptek MobileCinema i70 is built to project 70 lumens of brightness, and deliver a resolution of 854x480 pixels for an 80in (diagonally measured) projected image. Data can be transmitted to the projector via AirPlay or Miracast. It costs around £288 on Amazon.



Air Ambulance photo mission



© MATTHEWBELL

Photographers are invited to submit their best images of London's Air Ambulance helicopters or rapid-response cars for the charity's 2017 calendar. Images must be from 2016 and should be emailed to photos@londonsairambulance.co.uk, with the details. The closing date is 22 July 2016.

Ducks from above

An overhead photo of gosander ducklings following their parent 'like a string of pearls' has won a competition hosted by the Society of German Nature Photographers. Andreas Geh's photograph beat more than 4,000 entries to claim the 2016 crown, with an image captured from a bridge near Lake Maggiore in Italy.

© ANDREAS GEH/WWW.NATURE-PHOTOARTS.COM



© VALERY MATYSIN/GETTY IMAGES

WEEKEND PROJECT

City break shots

It can be difficult to shoot memorable images on a short city break or brief holiday, particularly in packed tourist hotspots. It's tedious to take pictures in Italy's St Mark's Square, Venice, for example, without including lots of rubbernecking tourists wielding iPads or selfie sticks. Even in such packed locations, however, a bit of creative thinking can help you get good images.

The first job is to do your research – even if it's only to see what's been done so you can try different vistas. Don't attempt to cover the whole city in your limited time – focus on specific neighbourhoods and themes. As the landscape and travel photographer David Noton says: 'Travel less, shoot more – and don't always assume your best shots are just over the next hill.'

1 Getting out early will help you obtain more flattering and atmospheric light, and there will be fewer people around. This image was taken at around 6.30am in Venice, and this hugely popular waterfront location was relatively empty.

2 Creative camera effects, such as motion blur, make your work stand out, although they can't be done on a smartphone. This image was taken with a slow shutter speed of 2secs, at f/22 to keep the background sharp.

BIG picture

Rostovsky Nature Reserve: a haven for various wildlife species

◀ Nature reserves are a vital platform to see a variety of flora and fauna across the world and how they interact with their environments. One such area is in Russia – the Rostovsky Nature Reserve in Orlovsky District, Rostov Region. In this image we see a tamed female wolf, named Alma, making her way across the area covering the waters, islands and shores of Lake Manych-Gudilo. The reserve is inhabited by 217 species of birds and 40 species of other animals. While the reserve is mostly closed to the public, ecotourism is supported, with two nature trails open to those looking to take in the beautiful environment and the wildlife. There are a number of UK reserves open to the public, so if you're looking to get some wildlife shots in a controlled environment, it's worth seeing which reserves are open in your area.

Words & numbers

'I am always stimulated by people. Almost never by ideas'

Richard Avedon
American fashion and portrait photographer (1923-2004)

\$500,000

Amount pledged on Kickstarter for launch of Trioplan 50mm f/2.9 lens – ten times the project's \$50,000 goal



3 A tripod/camera support is essential if you try creative effects, but it adds extra weight. Lightweight carbon-fibre tripods are easier to carry around, or a Joby Gorillapod can easily fit in your bag or jacket.

A tripod is an essential item for creative travel photography



4 Take capacious memory cards on which you can keep images until you return, while also backing them up, but remember that SD cards can be easily lost. Also, 'lock' stand-out images so you don't accidentally delete them.



Head to head:
Getty accuses
Google of holding
an unfair
competitive
advantage



National Trust photo walks

 PHOTOGRAPHY enthusiasts will be able to glean tips from imaging experts at National Trust properties across the UK over the coming months.


The events, organised by Panasonic, will give participants the chance to attend photo walks hosted by the company's Lumix Pro Ambassadors.

Panasonic says a number of Lumix cameras and lenses will be available for loan, including the Lumix DMC-GX80 (pictured above). Participants will also have the chance to print out their photos.

The events are free for National Trust members and paying visitors to each property. For details, visit www.panasonic.com/uk/National-Trust/Lumix-Event.html.



Getty attacks Google over on-screen photos

 PICTURE library giant Getty Images has filed a complaint against Google, accusing the search engine of displaying galleries of 'high-resolution' images that jeopardise its business and lead to 'widespread copyright infringement'.

In a statement, Getty explained that its complaint to the European Commission centres on changes made to the Google Images search service, which in 2013 was revised to display galleries of 'high-res, large-format' copyrighted content.

Previously, Google Images users would see low-resolution thumbnails on-screen that they could click on to access the photo's source website, where they could then seek permission and find out how to legally acquire the images.

Now, claims Getty, there is little motivation for users to view the image on the website on which it appears.

Getty filed a complaint under

competition law, condemning Google's 'anti-competitive practices and use of scraped third-party imagery through Google Images'. Getty – which represents more than 200,000 photographers, content creators and artists worldwide – accuses Google of 'siphoning traffic and creating an environment where it can claim profits from individuals' creations as its own'.

Yoko Miyashita, general counsel for Getty Images, said: 'Google's behaviour is adversely affecting not only our contributors, but the lives and livelihoods of artists around the world – present and future.'

The move follows Getty's support of an investigation into Google's 'anti-competitive business practices' last year.

'Because image consumption is immediate, once an image is displayed in high-resolution, large format, there is little impetus to view the image on the original source site,' claims Getty

in a statement posted on its website. 'These changes have allowed Google to reinforce its role as the internet's dominant search engine, maintaining monopoly over site traffic, engagement data and advertising spend. This has also promoted piracy, resulting in widespread copyright infringement, turning users into accidental pirates.'

Miyashita continued: 'By standing in the way of a fair marketplace for images, Google is threatening innovation and jeopardising artists' ability to fund the creation of important future works.'

Google Images users can filter their search results to find images, videos or text they have permission to use by accessing an Advanced Search filter called 'usage rights'.

This aims to let people know when they can use, share or modify the content they find online.

Google's UK office declined to comment when approached by AP.



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Samyang reveals AF lenses for Sony E-mount

SOUTH Korean lens maker Samyang has confirmed the June launch of 14mm and 50mm AF lenses for Sony full-frame E-mount cameras.

The Samyang 14mm f/2.8 and 50mm f/1.4 feature a 67mm filter diameter. They are compatible with both phase-detection and contrast-detection sensors, according to Samyang's UK distributor Intro 2020, which said in a statement: 'These new products will be the first autofocus lenses in over 40 years of Samyang's class-leading core optics technologies.'

'Samyang has captured the essence of

world-leading image technology with their manual-focus lenses, and reinterpreted it into autofocus lenses.'

The firm added: 'Based on Samyang's Optics' exceptional optical technology, aspherical lenses have been included in both lenses to minimise aberration and unnecessary light dispersion – delivering high resolution from the centre to the corners of the image.'

The Samyang 14mm f/2.8 and 50mm f/1.4 were first displayed at the Photo & Imaging 2016 Show in Seoul, South Korea, earlier this month. Visit www.samyanglensglobal.com/en.

Nissin readies new compact flashgun

NISSIN has announced a new 'high-power' flashgun, the i60A, due to hit UK high streets this summer.

Powered by four AA batteries, or an external power source, the Nissin i60A also boasts a video light function and a built-in diffuser designed to provide 16mm of lens coverage.

Weighing 300g and under 4.5in (11cm) high, the Nissin i60A is built to be suitable for use with Canon, Nikon, Sony, Micro Four Thirds and Fujifilm compact system cameras, as well as high-end compacts. The 24–200mm zoom range can be adjusted manually



Nissin's i60A 'high-power' flashgun will be available in the summer

or automatically.

The kit will include a softbox and an extendable bounce card. The video-light function has nine-step output level

adjustment. The flash has a claimed usage time of up to 3.5 hours. The Nissin i60A will carry a yet-to-be-confirmed price of £287.94.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



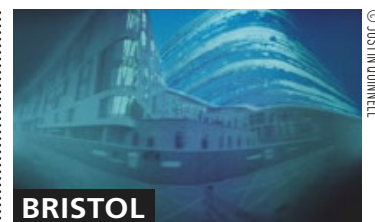
Edward Barber

Acclaimed documentary photographer Edward Barber captures the anti-nuclear protest movement in 1980s Britain in a new exhibition at London's Imperial War Museum. The images were taken to capture the movement, but have since become an important social document and a warning of the perils of nuclear warfare.

Until 4 September, www.iwm.org.uk



LINCOLN



BRISTOL

Historic Photo Walk

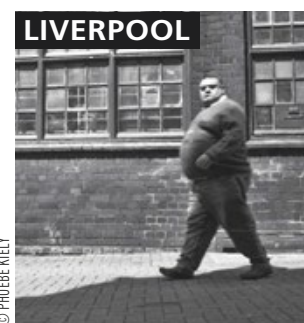
This is a great chance to photograph Lincoln's historic Bailgate and Cathedral. There's lots of opportunity to practise composition as well as street photography within an ideal environment.

28 May, www.lincolnshirephototraining.com

Justin Quinnell

Justin Quinnell's exhibition shows the real possibilities of pinhole photography at Southmead Hospital Concourse, with 12 images taken from negatives that were six months in the making.

Until 23 September, www.pinholephotography.org



LIVERPOOL

Open 2: Pieces of You

Open Eye's Open programme seeks to highlight artists early on in their careers. It includes Phoebe Kiely's project They Were My Landscape, which presents scenes from her life, collected as an act of curiosity and compulsion.

Until 5 June, www.openeye.org.uk

Street Photography Workshop

This course, under the guidance of Lauren MacNeish, is designed for those looking to develop and learn skills in candid street photography, and runs from 10.30am–4.30pm. Cost £49.99. Closing date 20 May.

28 May, www.eventbrite.co.uk



EDINBURGH



Viewpoint Jon Bentley

A picture is worth a thousand words, especially so in the case of photographs by Paul Strand, who currently features in two exhibitions

I have often felt a photograph needs supplementing with words for maximum effect. Whether it's a caption, details of where and when it was shot, or more extensive prose to explain its wider context, the addition of written content is almost guaranteed to add to my appreciation. After all, that's why magazines such as *Life* and *Picture Post* were so effective. Great writing and brilliant pictures, together on a page, were intrinsic to the golden age of photojournalism.

However, Browsing Paul Strand's photos recently made me think again. I was at *Strange and Familiar*, the stimulating Martin-Parr-curated exhibition now at the Barbican in London. The show features 250 pictures of Britain taken by 23 international photographers.

A dozen or so are by Strand, all drawn from the book *Tir a'Mhurain* (Gaelic for Land of the Bandy Grass), which he shot on South Uist in 1954. The book's text, by Basil Davidson, a distinguished radical journalist and historian, hardly features in the exhibition. I'm told it's highly perceptive and worth reading, but I didn't miss it.

Instead, I was utterly captivated by the noble portraits of the South Uist residents, the glimpses of their stark interiors and the close-ups of their hands. Painstakingly represented details such as rocks, windows, fishing equipment and the

textures of grass and plants captured an essence of place and time that needed no description. Above all, the stunningly beautiful landscapes didn't demand words.

I didn't miss any comments by Strand, either. A Marxist, he would doubtless have had something controversial to say about the residents and their part in a social or militaristic struggle. The island was due to host the world's first nuclear missile testing range when he visited. Although interesting points for debate, I suspect he would have told us more about himself than his subjects. Incidentally, by the time the book was published in 1962, the missile range had already been built. Strand, with his huge and heavy Ensign plate camera, was not a fast worker.

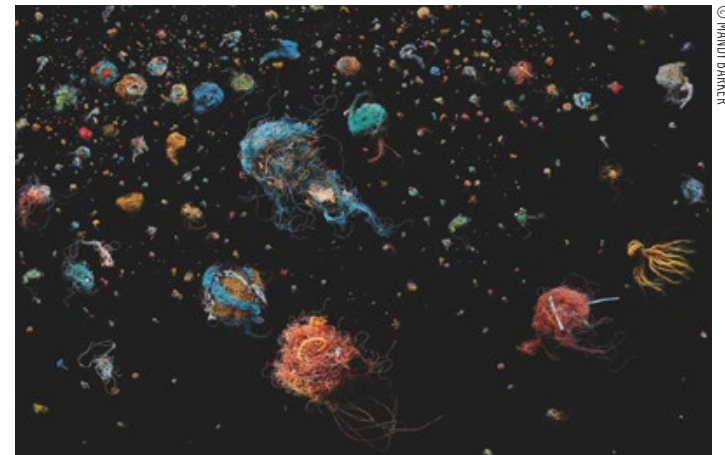
Inspired by these pictures, I visited the comprehensive Strand exhibition, which is also on at the V&A in London until 3 July. Here one can see the photos he took in France, Mexico, Morocco, Romania, Ghana and Italy. All the pictures speak loudly and clearly on their own, without commentary.

In later life, Strand was apparently fond of quoting the author Thoreau's remark, 'You cannot say more than you see'. In the case of his own work, I believe that's profoundly true.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

New Books

The latest and best books from the world of photography. By Oliver Atwell



© MANDY BARKER

Changing Circumstances: Looking at the Future of the Planet

by Wendy Watriss and Steven Evans, Schilt Publishing, £35, hardcover, 256 pages, ISBN 978-9-05330-862-2

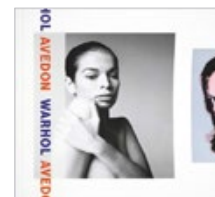


ART, INCLUDING photography, can be used not only to highlight uncomfortable issues but also to initiate change. Today, there's perhaps no more pressing global issue than climate change, yet portions of the general public remain either

uninformed or, worse, apathetic. That's what makes this volume so necessary. We have now officially entered the Anthropocene era, a period of Earth's history where the indelible and, some would say, irreversible mark of man has been made. This book collects the work of over 30 artists, all of whom have created work that tackles head-on the issue of our devastating impact. Some works move towards the abstract, while others are so on-point in their message it can be difficult to look at. This is required reading for those with even a cursory concern for the planet. ★★★★★

Richard Avedon and Andy Warhol: Outside/In

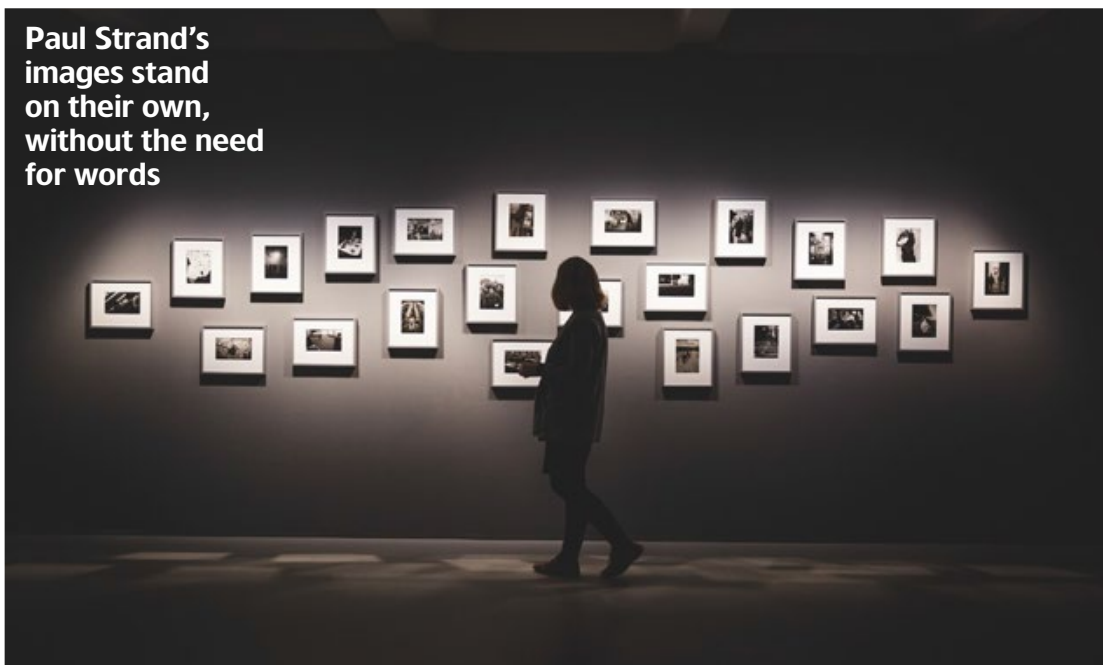
by Mark Francis, Abrams, £60, paperback, 256 pages, ISBN 978-1-41971-948-3



WHAT are the words you would most often associate with Richard Avedon and Andy Warhol? Most likely they would be the same. Portraiture, gender and religion would be a good start, and it's the portraiture angle

that's of interest here. Both artists were masters of the genre, yet were very different. Avedon drew the sitter out of himself or herself, revealing the vital personality bubbling beneath the surface. In contrast, Warhol's images are surface – opaque and almost impenetrable. Avedon's images are expressive monochrome. Warhol's are garish palettes of colour. Despite their differences, the works complement one another in a way that creates a middle ground, and says much about the genre of portraiture. Both Warhol and Avedon are considered influential for a good reason, and this rather attractive book demonstrates why. ★★★★★

Paul Strand's images stand on their own, without the need for words



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Life's a beach

You don't have to hunt out dramatic locations when subtler spots, such as beaches, can be even more rewarding. **Jon Gibbs** explains



Jon Gibbs

Jon is a professional landscape photographer. He co-owns a photographic gallery and runs workshops in his home county of Norfolk. To see his work, visit jon-gibbs.co.uk

Beaches with dune systems have always held a huge fascination for me. The Norfolk coast, where I photograph most often, has what you'd call a 'soft' coastline, I suppose. Don't get me wrong, it can be wild, but we do not have the kind of imposing rocks, towering cliffs or indented bays where the sea can thrash around that you get in other parts of the country.

What we do have in my home county, though, are brilliant examples of fine, atmospheric,

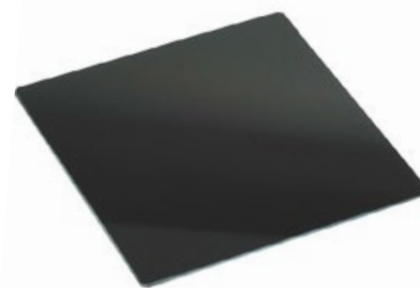
expansive beaches, and their dunes have become something of an obsession for me over the years.

As my photography has developed over time, I have realised such places are not one-dimensional locations, either. While some may believe they lack a certain wow factor in this picture-hungry world, where dramatic lighting and locations are the order of the day, I have always gone for the subtler image with a subtle colour palette. As such, these coastal environments suit the way I work perfectly.



ALL PICTURES © JON GIBBS

KIT LIST



▲ 6-stop and 10-stop filters

These filters are ideal for adding a more artistic element to an image. Use them to heighten or accentuate movement in the scene, such as marram grass swaying in the wind or the action of the waves.



▲ Tripod

Once you start using long shutter speeds, a tripod is essential. Mine is fitted with spikes, so I can dig it into the sand for extra stability. If you don't have spikes, try hanging your camera bag from the tripod hook attached to a bungee cord.



▲ Compact camera or phone

Use your mobile phone or compact camera to assess compositions before setting up your main camera. As well as helping identify compositions, this method can also give you a rough idea of the focal length to employ.

Challenge

One reason I love photographing dunes is that I see it as a challenge to wrestle an image from such a location. Compositions are not always obvious, which means I walk around and observe more – a lot more – than I would at any other location. Increasingly, I use my mobile phone or a compact camera to record ideas and scenes that I can then work upon and expand.

The weather conditions affect how I go about a shoot. If it's a cloudless morning

or evening, I usually search out abstracts, concentrating on a small area and, where possible, not including the sky.

One of the main draws for me when shooting dunes is the movement of grasses. I find it quite beautiful, and like to spend a while trying to find the correct shutter speed. It either needs to hint at subtle movement or, if it's a windy day, heighten the grasses' wild toing and froing. It's a good exercise to experiment with your shutter speeds. I like to use neutral-density filters to drag out the exposure

or reach for a Lee Filters Big Stopper if I want a particularly abstract effect.

Restful images

Once you have spent some time searching out abstract images such as these, you'll start noticing the patterns that reveal themselves within the chaos of the thousands of stalks of grass. They can be very beautiful, restful images. When processing, I frequently reduce sharpness. If the image is blurrier, I may look at reducing the Clarity slider in Lightroom to a negative setting to give the image a soft, dreamy feel.

If I am shooting on a day that has a lovely cloudy sky, I look at the landscape differently, and usually aim to produce a wider-angle image with a 'layered' feel. At the very least, I scan the scene for something that draws me into the image and, ideally, through the frame.

Setting up and simply having a bulky mass of grasses in the foreground, while ignoring the possibility of using diagonal lead-in lines, can work against an image. If you're lucky enough to be blessed with wild and dramatic conditions where the grasses are swaying in the breeze and there is wonderful golden light, I still feel you must take care to direct the eye through the picture and not be seduced by the dramatic light alone.

Finding a path

Paths through the dunes, curvatures of the grasses and sand patterns are all there to be featured in the image and, ideally, will help to create a flow. It is not always easy to get that flow, but as I said earlier, I do like a challenge and that's important if we are to grow as photographers.

Keep an eye on the light and, if it's changeable, shoot some variations. There is such a huge difference in atmosphere between lit and unlit dunes, especially



Budle Bay, Northumberland. This was just a flurry of snow, which disappeared within half an hour, but it made for an interesting compositional element
Nikon D800, 35mm, 1/20sec at f/11, ISO 100

JON'S TOP TIPS



Composition

Make sure you find a way to lead the eye through the picture. Use pathways or natural curves in the dunes and grasses to lead into the frame. Avoid the bottom of your image being too busy, or bland and uninteresting.



Framing decisions

Spend time thinking if there is anything you can add to the picture or even subtract from it to make it stronger. Could you use a long exposure to emphasise movement? Does the sky need to be included or can you



make a more successful image by adopting a more abstract approach? Take your time and analyse your set-up as there is often another picture within the composition you have chosen.



Cheswick, Northumberland. Intentional camera movement (ICM) can introduce a dream-like quality to your images
Nikon D800, 35mm,
1/200sec at f/8, ISO 400

at the extremes of the day, and both have their merits and appeal. Light falling on grasses can produce some magical effects, especially if you take a more abstract approach, such as using intentional camera movement or ICM (see right).

When processing images using these techniques, experiment with the colour-balance settings and don't hold back on the contrast or curve controls. After processing more regular images time after time, it is nice to have a break from the monotony.

The seasons

I find that the seasons can also influence your images greatly. Many people may not associate the coast with seasonal changes in plant life and their appearance, but my visits at different times of the year to Winterton, a beautiful beach only a short drive from my home, produce extremely varied results as we shift through the seasons, always offering something new.

Although summer is my least favourite time to shoot, there can be beautiful mists hanging among the dunes. However, my favourite times to shoot are late summer and early autumn, when the dunes are awash with intense purple heather. In autumn, the grasses and mosses take on beautiful tones. I enjoy winter for its wild feel and the low light on the dunes. In my opinion, it's a light that cannot be beaten. The intense orange on dunes that comes at first or last light is a sight to behold.

With the help of my images and words, I hope that I have highlighted what this type of environment means to me, and I hope I have encouraged you to visit somewhere a little less dramatic and look for images among the dunes.

Too often, the photography we are bombarded with on social media is seeking the spectacular when, sometimes, it's good to test yourself in a quieter environment and see what you can come away with.



ICM

WHEN I am on location, and after I have managed to make images I am happy with, I will often experiment and use intentional camera movement (ICM) to make images among the dunes. The wonderful thing about this technique is that it is fun and full of surprises. I always think it's a nice way to finish a shoot. As photographers, we get stressed enough if the weather hasn't played ball or we weren't quite on our game. In my opinion, though, with ICM there are no rules, just time to experiment.

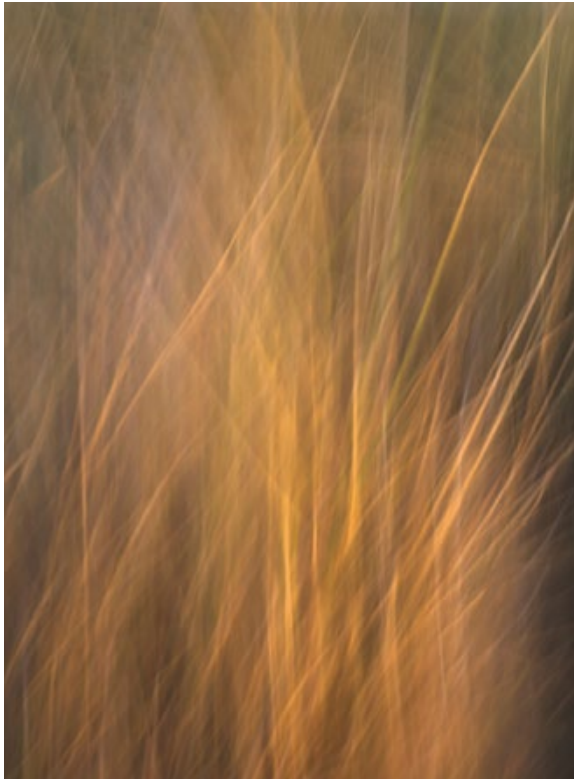
Dunes are a great subject for this type of technique, especially in lower light where lovely orangey tones are prevalent. Just let your experimental side come to the fore. Select different shutter speeds and increase your movement during the exposure, or make your movements jerky or move in a pattern. If you have a multi-exposure function, try this for even more artistic images.



Alternatives

If at first the image you are viewing on the back of your camera isn't inspiring you, try converting it to monochrome – it can instantly make for a more pleasing and arresting image. The delicate structures of the dunes in this

photograph and the puff of cloud above look wonderful with such a soft tonal range. In other conditions, darker, angrier skies can benefit from a bit more processing to enhance the atmosphere.





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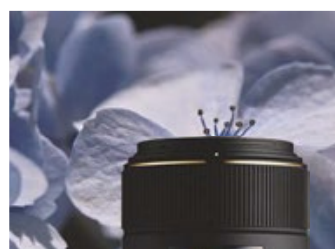
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LETTER OF THE WEEK

Affordable format?

I read Damien Demolder's article on the PhaseOne XF (AP 9 April) with great interest. I've always wanted to shoot medium format, but as the XF is six times the price of my car I don't think I'll ever be able to afford it. At a recent photography show I tried the Pentax 645, which is gorgeous, but also out of my price range. I remember in AP's review the person who tested the camera said it slows you down. That fascinates me and I wish there were an affordable way into medium-format digital photography.

As much as I would love to shoot film to learn medium format, I don't have the space or funds to develop film at home or to be continually paying out for film and developing. Is there any way digital medium format is available at a cheaper, or at least affordable rate, or is the tech so dated it's not worth using it when compared to the price of a used Nikon D800 or similar?

Ian Fakenbridge, via email



The PhaseOne XF

Digital medium format is not mainstream, making second-hand kit scarce and expensive. A back alone, with no camera body or lenses, will cost

more than a used Nikon D800. All but the most recent medium-format backs also use CCD sensors that give poor image quality at high ISO, especially compared to modern full-frame DSLRs like the D800. They mostly have significant crop factors compared to the 645 film format, meaning wideangle lenses are no longer really wide.

While the best medium-format cameras and backs offer breathtaking image quality, full-frame cameras from Canon, Nikon and Sony give exceptional image quality and are more practical to use – Andy Westlake, technical editor



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Raw vs JPEG

Professor Newman's article *JPEG: the raw truth* in AP 2 April spurred me to write to you. I have been an amateur photographer for over 30 years and used film cameras for most of that time. My first digital camera was a 4MP Canon PowerShot G2 and I now have a 10MP Sony Alpha 230. Until recently, I had not been able to open raw files, so I deleted them. Then I upgraded my PC to Windows 10 and found that it can open the raw files, but can't alter them. I can see a slight difference between the two pictures, but it's so small that I feel I can adjust the JPEG image quality using Windows Live Photo Gallery to achieve

almost the same image that I see when I open the raw files so I continue to delete the raw files.

For an amateur who uses the highest quality fine settings for shooting JPEGs, does the convenience of JPEG not outweigh any advantage of raw? And shouldn't AP have more articles about getting the best results from JPEG rather than from raw?

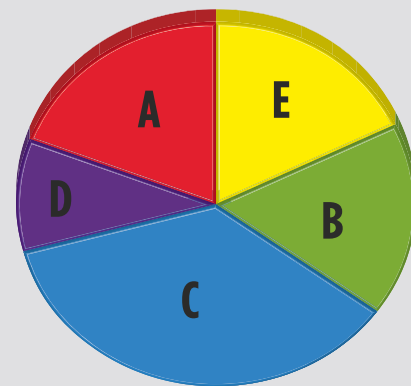
Joe O'Rourke, Ireland

The key point is that raw files are only really useful when you have the means to edit them using a proper converter program. You'll find they give lots more leeway to correct exposure and white balance, and recover detail in shadows

and highlights, compared to JPEGs. However, if you are happy with the results you're getting in JPEG files, then the convenience of having finished image files directly out of the camera is undeniable. We appreciate we could do more to help photographers get better results from JPEGs, and are considering publishing some articles on this in the future – Andy Westlake, technical editor

It's beyond me...

I read Chris Poole's letter (*Retro styling* in *Inbox*, AP 16 April) with interest. I sit firmly in the amateur fold and have used Olympus cameras for all of my 30-plus years, including a 35mm



In AP 30 April we asked...

Do you ever go out in the rain with the express purpose of taking photos?

You answered...

A Often – it's a great subject for photography	18%
B Only if there's a chance of some dramatic light or a rainbow	17%
C No, but if it starts raining while I'm out shooting I carry on	36%
D No, but I'll go out afterwards and photograph wet fauna, streets, and so on	10%
E No, I prefer to keep myself, and my camera, dry	19%

What you said

'All the time. And my camera isn't weather sealed. Nor are my lenses. I prefer shooting in the snow, though.'

'In regions like northern Sweden (Lapland) you take the weather as it comes, and you keep your eyes open for the possible picture.'

'I don't plan to go out in the rain, but I don't let rain stop me from going out... unless it is really hissing down or horizontal or set in for the day.'

'Not so much with miserable rain with flat lighting, but if it's a bit changeable with a decent cloud structure and the chance of something decent, then it has been known.'

Join the debate on the AP forum

This week we ask

What camera would you take on a European city break?

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Paul Haynes @PaulHaynesPhoto

Rich, vibrant colour and sensational light make this image stand out. What better inspiration do you need to go out and shoot bluebells?



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➤ OM-10 SLR and various compacts, both film and digital, before an E-500 Four Thirds DSLR and a Pen E-PL7. So you can imagine my interest when the Pen-F was announced. But on reading reviews, I concluded that the extra megapixels and features are beyond me, both in terms of skills and finances. Possibly, if I win the Taylor Wessing Photographic Portrait Prize, I could reconsider this, but until then, I'll wait.

**Jonathan Minnagh,
Merseyside**

The Olympus Pen-F shouts class and style, backed up with a comprehensive set of features, some of which we've never seen on a Pen model before. It's the first camera in Olympus's series of flat-bodied CSCs to feature a built-in viewfinder, and breaks the 16-million-pixel trend with its new 20-million-pixel Four Thirds sensor. Splashing out £1,000 on a Pen-F (above) will get you a fantastic-looking camera, but we must not forget there's more to photography than owning a status symbol. It's the photographer's skill that has the final say in what constitutes a great image – Michael Topham, deputy technical editor



Second-hand special

I have some experience of buying and selling second-hand photographic equipment, so I read AP's 23 April Second-hand Special issue with great interest. I was pleased to see the articles, as this is a great way to pick up 'new' equipment without breaking the bank, but I wonder if you missed some important information.

First, the article about adapting old manual-focus lenses to cameras seemed very biased towards adapting lenses to traditional DSLRs, whereas many people are adapting manual-focus lenses to mirrorless bodies with great results. This subject could warrant an article in its own right as there are many choices to be made that will affect how successful you might be. There is then the choice of adapter that you use – simple straight through or focal-reducing, and if the lens needs the adapter to supply aperture control or not.

Second, it would be useful to have an article describing how to research old lenses

and what to look for when buying them. For example, knowing how to tell the later variants of the Nikkor 43-86mm f/3.5 AI lens from the early versions

means you can get a decent lens for very little money. Knowing how to assess second-hand lens quality would also be helpful, such as shining an LED flashlight to check for dust and fungus.

Finally, I thought the article on the second-hand dealers was flimsy and provided little useful information. This could have been an excellent piece describing how the buying and selling process works, how to self-assess your equipment when contacting the dealer for a quote and how the dealers grade the equipment they sell. Instead, the article was little more than anecdotes about interesting or obscure items in stock. Maybe there will be another chance to cover some of these areas in more depth in a future issue.

**Andy McDonald,
Nottinghamshire**

Thanks for your suggestions, Andy. We have covered some of these topics before, but will be returning to the subject of lenses and second-hand kit many times over the coming months – Nigel Atherthon, Editor

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Life in black & white

Don McCullin is arguably the UK's most important living documentary photographer, with a career that spans more than six decades. He talks to **Joel Meadows** about his work and life

Photographing conflict has become an all-too-familiar staple of photography. It's a genre that began with Roger Fenton who documented the Crimean War back in 1855 and went on to feature people such as Robert Capa, one of the greatest war photographers of our time, who was killed in Vietnam in 1954 after stepping on a landmine while reporting on the First Indochina War.

While the methods of warfare may change, war is a constant in human civilisation, and for decades photographers have risked their lives to bring the truth to the world. Don McCullin, who was born into a working-class family in north London in 1935, has spent the past six decades visiting some of the most dangerous places in the world.

Don celebrated his 80th birthday

last year, which was commemorated by an updated version of the retrospective photobook, simply called *Don McCullin*; a new version of his autobiography, *Unreasonable Behaviour*; and a limited-edition collection of his images, called *Irreconcilable Truths*. McCullin will also be exhibiting work at Photo London from 19-22 May and the Arles photography festival in France from 4 July-28 August. It's been a hectic few months.

'I never had an interest in photography,' says McCullin. 'I was in the Royal Air Force and I came out with a very nice camera, a Rolleicord, which was inappropriate for doing reportage. Someone had encouraged me to buy it. I was stationed in Nairobi, Kenya, and someone there said, "Why don't you buy this Rolleicord? It will only cost you 30 quid. It's brand-spanking

Above: Sheep going to the Slaughter, Early Morning, near the Caledonian Road, London, 1965

Far right: Friedrichstrasse, Berlin, 1961

new and comes in a beautiful case." So I bought this camera and I went around Nairobi with it for a couple of days and took a couple of pictures. Looking back, they were really amateurish shots. I then went from Nairobi to Cyprus, then came back and put the camera in a chest of drawers. I never had any interest in it after that because I returned to the environment I left before my military service started.'

McCullin put the camera into a pawn shop, but it wasn't long before he reclaimed it because his mother was concerned that he would fall into bad company if he didn't have something to occupy himself. Ironically, it was the fact that he mixed with slightly unsavoury people that gave him his first break in photography, he remembers.

'The boys I grew up with got involved with something quite





violent – the murder of a policeman,’ says McCullin. ‘They didn’t do it, the other crowd did. During the build-up to the trial, they said, “Why don’t you go and get that camera and take some pictures of us”. They knew this was going to be in the newspapers and they were showing off. I took one picture of them in a derelict building, which is at the bottom of my street where I grew up (see pages 21-22).

‘I was working in Mayfair, in London, at the time in an animation studio. I was given my job back after national service, as a sort of messenger boy. Then they said, “Now you’ve worked in a darkroom, would you take over our darkroom?” They did line drawings, so I had to photograph the drawings, use the enlarger and work in the darkroom. I processed the film of the boys in that

darkroom and I still have the negative to this day. It’s probably one of the best negatives I’ve got. I had no exposure meter, so I guessed the exposure. I even remember it was taken on an Ilford FP3, which was a very slow but a very fine film.

‘The people in the place where I was working – a very posh place in London’s Berkeley Square – saw the picture and they said, “Why don’t you take this picture to *The Observer*?” So I did, and they asked me to take some more pictures for them, which they published.’

The following Monday, McCullin was contacted by various companies and offered jobs in TV, on newspapers and magazines. ‘But I wasn’t really a photographer,’ he says. ‘It was a pure fluke that I composed this picture and it was quite dramatic.’





‘I think colour takes you on another journey. With me, I’ve always been a black & white photographer’

➤ **Monochrome world**

The language of reportage photography is nearly always composed in black & white, with its best exponents utilising monochrome. McCullin eschews colour in his work for a very deliberate reason. ‘I think colour takes you on another journey,’ he explains. ‘With me, I’ve always been a black & white photographer. I was forced to do colour when I eventually found myself working on *The Sunday Times*, so colour became a necessity. But even so, I used to persuade the art director there to let me shoot black & white and they would put my mono images on a four-colour printing press. Black & white is bleak and stark, and it brings reality into things, whereas colour gives you opportunities to go off at different thoughts and places.’

McCullin’s work has a very distinctive style, thanks to carving his own niche. ‘With reportage, you had to be on the street and you had to have your feet in the mud,’ he says. ‘It’s not a case of being protected by a knowledgeable photographer and you have the comfort and safety and warmth of that.’ He does, however, admit that his career wouldn’t have taken off without the input of other people in the same profession.

‘While there was some influence of other photographers, I still very much had my own identity,’ says

McCullin. ‘When you work for someone like, say, Bailey and Irving Penn, you were stifled by their fearful reputation and tantrums. I have made my own journey in life. I wasn’t relying upon other people. On the other hand, I couldn’t have made that journey without acknowledging the work of other people.’

Perhaps surprisingly, the photographer who influenced McCullin the most wasn’t a war photographer, but someone who specialised in a different field entirely. ‘I studied the work of Alfred Stieglitz, who for me was much more important than Capa,’ says McCullin. ‘Covering wars is easy if you’ve got the b***s to do it, because it happens in front of you. You don’t have to compose or create, whereas somebody like Alfred Stieglitz was a very intellectual, very creative, sophisticated person in his own right, and he dictated on many occasions where he thought photography was most important.’

Fractured parameters

Perhaps because he came from a different background to many of his contemporaries, McCullin had no problem breaking the rules and conventions of the industry. ‘They are meant to be broken,’ he says. ‘In the late 1960s I went to a Commonwealth Prime Ministers’ Conference, and in those days the

Above: Dew Pond by Iron Age Fort, Somerset, 1988

Right: The Guvnors in their Sunday Suits, Finsbury Park, London, 1958

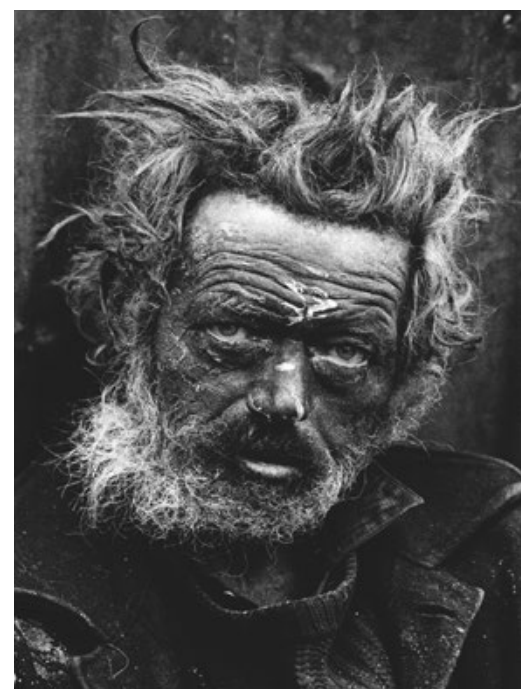
Top right: US Soldiers tormenting a civilian in the old city of Hue during the offensive, Tet, Hue, Vietnam War, 1968

Far right: Tormented, Homeless Irishman, Spitalfields, London, 1969



Fleet Street photographers all lined up to take photos. I ran out in front of them with my 35mm camera and they shouted: ‘Oi! You can’t do that! Get back here! What the Hell do you think you’re doing?’ They also said: ‘Do you think you’re going to get anything with that stupid little camera?’ They were all using Rolleiflexes and I had a 35mm Pentax at the time. So they were making fun of me, thinking I wouldn’t get anything with such a ‘horrible little camera’. People like Henri Cartier-Bresson went around the world with a 35mm Leica and took the greatest pictures in the world, so why would I listen to fools like that? So I did break the rules.’

McCullin still develops film, but decades of working in a darkroom have taken their toll. ‘I am not



going to be doing it for much longer,' he says. 'I have passed my 80th birthday and I am not going to be standing in that darkroom. I have been doing that for 60 years and am beginning to get chest wheezes and pains. Doing that for 60 years, I might as well have been smoking three packs of fags a day. Developing fluid is lethal stuff.'

He does use digital cameras, but he still has a preference for film. 'I have been given some digital cameras, and it has just taken me a while to understand them. They are far too sophisticated for anybody,' he says.

McCullin is best known as a war photographer, and he has seen some of the worst acts humanity has carried out over the years. 'You can't divorce yourself from tragedy like

that,' he says. 'It's impossible. If you do, you shouldn't be doing it. How it affects me is that I get less and less patient with things and people. I have realised that – particularly now – what affects me is doing what I am doing now, talking about it. I am so tired of talking about it because I have been doing it for so long.'

Over the past few decades, McCullin has switched his emphasis to landscapes, a subject that seems a world apart from his war photography. But the former Londoner, who has lived in Somerset for three decades, gets a great deal out of documenting the land.

'I started [landscape photography] before I came to live in Somerset,' explains McCullin. 'I



Don McCullin CBE, Hon FRPS, is a British photographer whose images of warfare and social hardship have been widely seen and published throughout the world. He has also recently produced a series of landscape images. Visit www.contactpressimages.com

used to live in Hertfordshire and took two nice pictures: one of a dead sparrow in the snow, and one of my village at dusk and you can hardly see it. I was enthusiastic about not settling and pointing my camera at one thing.

'You should not be governed by rules, which I think should be broken. I had such a wide canvas that I looked at the sky, and I looked at the landscape, and I started forming a kind of love affair with the wintrous landscape of England. I am not interested in the summer because it comes too close to a chocolate-box image. It's even worse now because if you take a digital camera and do an autumn shot, it's so sickly. The colours are totally false, they're not real colours from digital cameras.'



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Collective. creativity

The Landscape Collective is a group of UK landscape photographers who meet regularly to discuss their new work.

Steve Fairclough spoke to some of its members to discover how the group works and what its main benefits are



The life of a landscape photographer can be a very solitary one. Often it's a case of chasing the light in remote locations early in the morning or patiently waiting for the setting sun to fall behind a landmark. But one UK-based group – called the Landscape Collective UK (LCUK) – was formed a few years ago to give landscape photography fanatics opportunities to meet and discuss their images.

Currently comprising 14 members, the group was initiated by photographer and author Tony Worobiec, who explains: 'The reason why we got together to form this group is because many of us photographers kind of work in isolation. You're producing work

and you're thinking, "Who's going to get to see this work?" I produce a number of books, but this is not quite the same because you're not getting that human contact. The idea was to try to group together people with similar enthusiasms and ability.'

The group meets approximately every two months at a venue in the coastal town of Lyme Regis, situated in the picturesque English county of Dorset.

'One of the reasons why we decided to meet here is because for those people travelling long distances – some people travel from as far as Buckinghamshire and London to get here for a Sunday morning – it's a fabulous location to photograph afterwards,' says Tony.

Steinfjord, Norway,
by Andy Farrer
Canon EOS 5Ds,
16-35mm, 2.5secs
at f/11, ISO 100

'In other words the day is a complete one, with it sometimes involving taking photographs with your fellow [collective] colleagues as well.'

Choosing members

The members vary from full-time professionals, such as Dorset-based landscape photographer Andy Farrer, to very keen amateurs who hold down regular daytime jobs – and the membership includes a bricklayer, graphic designer and civil servant.

'I knew Susan Brown, Paul Mitchell and obviously my wife, Eva... they are the only ones I actually knew,' says Tony. 'Paul Mitchell knew two other people I'd never met before through Flickr, or some other



➤ photographic social media, so we brought those people in and it kind of “networked” from there. Most of us were strangers to each other when we actually got together. Incidentally, Andy Farrer only lives about 10 miles away, but I’d never really met him before. Somebody suggested we try Andy; I actually had taught him art – he’s now in his 40s – but there he was, working in his little bubble 10 miles away and I was working here in my bubble.’

Andy – winner of the UK Landscape Photographer of the Year in 2015 – reveals: ‘I thought it was a really good idea just to meet with peers. Social media and photo-sharing sites are really just everybody slapping you on the back and telling you how brilliant everything is – it’s all very nice but it doesn’t really help you progress. What we wanted was somewhere we could actually be brutally honest and discuss ideas in a non-competitive, formal setting.’

He adds: ‘We needed a certain number of people to get enough momentum and to keep costs down for renting the room and things like that, but obviously not too many because we all take prints along to show each other and have a chat. We’ve all got quite different approaches. Susan, Eva and Tony are very accomplished with lots of books and exhibitions. Susan’s quite high up with the Royal

© PETER SPENCER



Corfe Castle
Summer Mist by
Andy Farrer
Canon EOS 5D
Mark II, 21mm,
1/40sec at f/11,
ISO 100

© ANDY FARRER

Paul Mitchell



What are the main benefits of being in the group?

‘Landscape photography can be a singularly lonely pastime. Many times I have travelled to a location and returned without seeing a soul. Occasionally, one might bump into a fellow photographer, but more often than not there is a brief nod of the head before going our separate ways again. It is therefore refreshing to belong to a group of like-minded individuals that shares a passion for landscape photography and, where we can, be able to show and discuss our work. I do belong to other groups, but LCUK has a wonderful mix of people and styles.’

Have your landscape skills improved as a result of being a member of the group?

‘I would like to say that my landscape skills improve on an annual basis, but having belonged to LCUK for the past three years it has certainly accelerated that process. It’s the willingness of the group to share locations, processing and printing techniques that I have gained the most from.’

What’s the best piece of advice you’ve been given within the group?

‘I can’t recall a single piece of advice that has made a difference, as it has always been a collective process – hence the name!’



Etive Mor by
Peter Spencer
Canon EOS 5D
Mark III, 15mm,
52secs at f/3.2,
ISO 400

‘It makes you a bit more inclined to get up and get out’ Andy Farrer

consequence, and I think everybody goes away feeling it was a great day. It’s become a very honest forum for people to bring work along on a fairly regular basis. I think every member of the Landscape Collective is sufficiently confident that they know that the comments they get from their peers will be honest and constructive.’

As for the beneficial aspects of meeting up, Andy says: ‘Normally everybody looks at everything. Some you find really exciting and ask lots of questions about, and others perhaps less so. But it’s great to see what people have been doing in those couple of months. It makes you a bit more inclined to get up and get out and get some new images. Certainly if you’re having a “flat spot” you go away feeling quite enthusiastic and it helps to “buzz” things along a bit I think.’

Advice and equipment

Most of the group now shoot digitally and they talk about camera gear from time to time. Andy reveals: ‘Some of us are Canon users, some of us use Nikon. I’m quite keen on gear, but I’m not a “gear junkie”; it is useful to ask questions about gear. I’ve got the new version of the Canon 100-400mm lens and it is significantly better, so you can say, “You know what, guys? It’s worth the money.” It’s nice to be able to have that interaction, rather than just reading a review, and ask each other and get unbiased advice. For things like framing, and getting picture mounts cut, it’s just nice to get contacts from other people that might save us some money and make us a bit more competitive. It’s interesting to see the way we present our prints because unless you go to galleries and lots of exhibitions, you don’t necessarily see other people’s end results.’

Tony adds: ‘One guy, Roger Langden, still shoots on medium or even large-format film. Another one of our members, Paul Mitchell, does a lot of work on pinhole cameras but, of course, the images are then digitally scanned and he produces digital images as a consequence. But he continues to use film, and having this mix in the group helps. I started to write books about 20 years ago and, to be honest, I was very loath to give up film.’



Dewdrops by
Paul Mitchell
Nikon D7000,
1/100sec at ISO 100

Photographic Society (RPS); she’s on the judging panels. We’ve all got quite different approaches.’

Reviewing recent work

The Landscape Collective’s regular meetings see two tables set up for members to lay out their most recent landscape work for viewing and input from the others in the group. ‘Usually we bring about six or seven images,’ Tony says, ‘and what we don’t do is sit around a screen and somebody formally puts their work up. We quite deliberately have two long tables and somebody will put a selection of their work in, and another photographer on the other side of the room will do the same. We kind of visit the two tables and each of us informally will just talk to the person. In this way, you tend to get a conversation started, such as, “When did you take this?” and, “What were you thinking?”’

‘I have heard people making critical comments, but in a very gentle, supportive manner. Nobody ever feels demolished as a



Our Tree on a Winter Morning by Vanda Ralevska
Nikon D800,
24-70mm, 1/40sec
at f/22, ISO 100,
tripod

➤ Eventually I thought, “Digital has something to offer. We ought to take this seriously?”

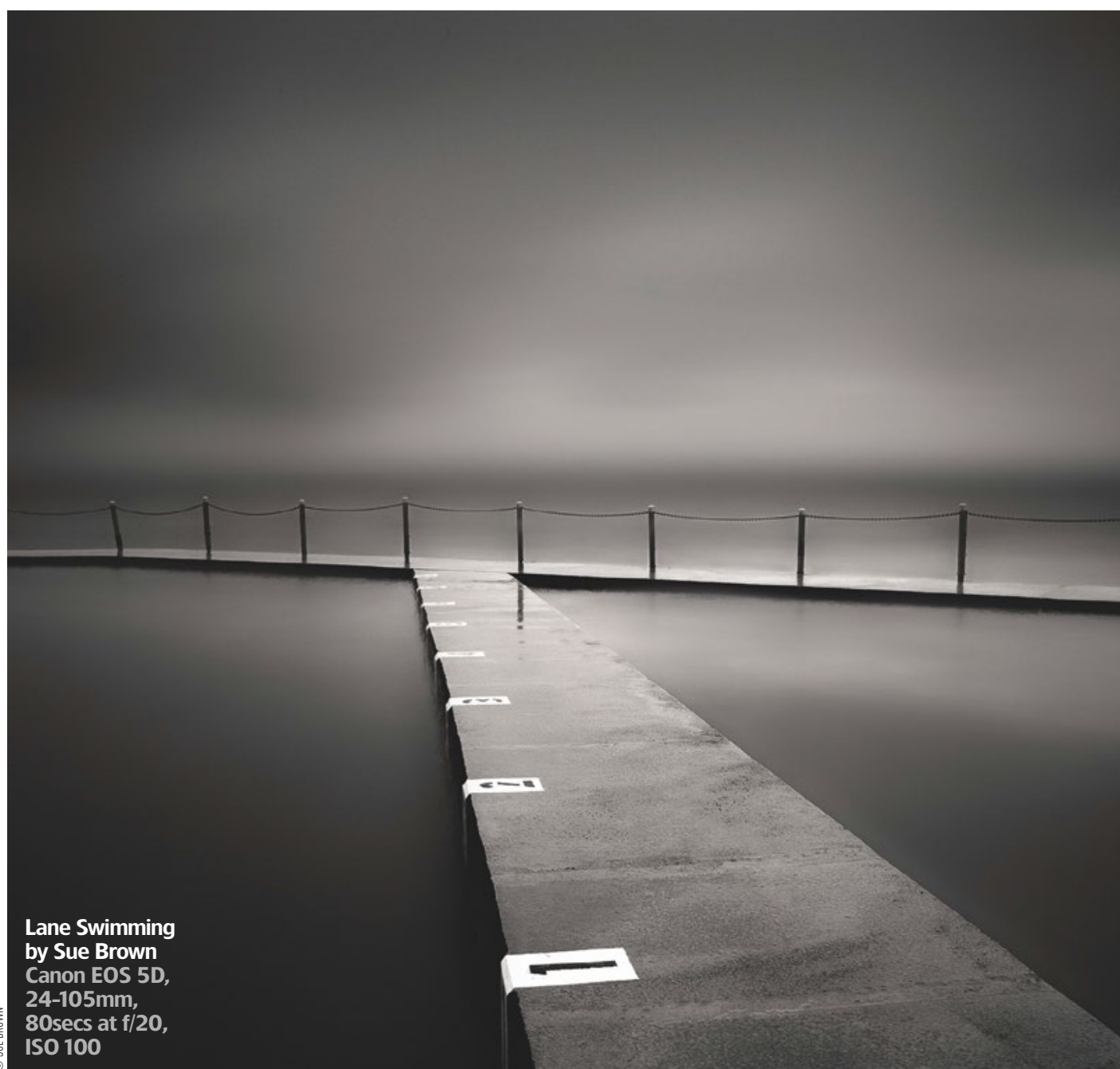
The main benefits

As for the major benefits of being a member of the group, Andy notes: ‘Other people go to different places that I’ve never been to, so you can get ideas for different locations. I find it very interesting seeing people’s approaches to their photography. I think if you just glean one little thing from one person at a meeting that’s progress. Something that puts an idea in your mind or makes you look at something in a slightly different way... all these things are beneficial.’

He adds: ‘I’ve only ever really printed images when people have ordered things, but now I do print things, pop them in a box and take them along to meetings, which is good because once you see things printed you adjust your processes because you’re thinking more of the output. I think probably the biggest thing I’ve got from the last couple of years is that I’m thinking about the flat print at the point of capture now, whereas previously I was probably thinking along the lines of composition and not really thinking quite as creatively perhaps.’

Tony admits: ‘It’s really quite difficult to disassociate yourself from your own work – you look at it and think, “How can I be objective?”’

© SUE BROWN



Lane Swimming by Sue Brown
Canon EOS 5D,
24-105mm,
80secs at f/20,
ISO 100



School at
Burnham by
Tony Worobiec
Canon EOS 5D
Mark III,
24-105mm,
1/50sec at f/11,
ISO 800

© TONY WOROBIEC

Nicki Gwynn-Jones

What are the benefits of being in the group?

'For me, the benefit of being in a group such as LCUK is that I get to spend time with highly talented, creative photographers who cover a variety of styles and perspectives. Because this is such a supportive environment, I feel free to show my most creative work, knowing that I will always get an honest and truthful assessment, but done with sensitivity and a non-judgemental spirit.'



Have your landscape skills improved as a result of being a member of the group?

'I do think that my work has developed over the time that I have been a member. I have to strive to stay at the top of my game in order to keep up with the incredibly high standards within the group, and I feel that I have become a more discerning photographer. I also enjoy seeing how other people present their work as this always brings fresh ideas.'

What's the best piece of advice you've been given within the group?

'The encouragement and support that I receive have given me the confidence to stay true to myself and to my view of the world.'

So it's just brilliant to bring along something that you think you're enthusiastic, or even wary, about and actually show it to others and receive intelligent feedback. It's also useful because a lot of these people have knowledge of good locations or even new developments in camera design, which we talk about informally and I sometimes think, "Crikey! I'd better reset my camera when I get home". It's things like this that actually prove beneficial.'

How to set up a group

So what advice would Andy and Tony give to others thinking of setting up a similar photography group? Andy reveals: 'It was quite an organic thing really and I think anyone can do it with social media; it's just working it into an offline group rather than an online group. It's easy enough to get a group of people together, meet up in a

central place and find a room. It's quite a straightforward thing to do, but I guess you need one organised person who can front it.'

Tony adds: 'I would say it all depends on whether you get satisfaction from a camera-club situation, which, personally, I find rather static. I think the key here is who you pick. It's got to be people who are non-competitive; people who are probably of the same standard and it's also important to bring along younger photographers. I think our demographic is quite a good one – we've got some people who are in their 30s and 40s. Also, it's got to be people who are good listeners. I think the personality as well as their ability to take photographs is important. We've handpicked people quite carefully and I think I can say we are almost friends really, even though we didn't know each other before.'

AP

To find out more about the Landscape Collective UK (LCUK), visit www.lcuk.photo

LOCATION GUIDE

Porlock Weir

Jeremy Walker reveals how to get the best from Porlock Weir, one of the most picturesque hamlets on Exmoor, Somerset



KIT LIST

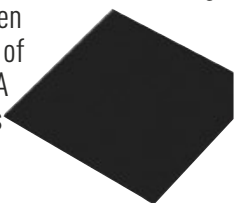
▼ Tide timetables

With a location like this, turning up 20 minutes late could find your location underwater, so planning is critical. Tide times are readily available from the internet, but I use Tide Times (www.tidetimes.org.uk/porlock-bay-tide-times).



▼ ND filters and tripod

If you are going to try to shoot on the beach, a few neutral density filters will be very useful, such as Lee Filters' 10-stop Big Stopper or its new 15-stop Super Stopper, which will allow for long exposures even in the middle of a sunny day. A good tripod is also a must.



▼ Chamois leather cloth

Having a chamois leather cloth handy to keep sea air, spray and salt off your camera is always a good idea when you are shooting near the coast. Protecting your camera is incredibly important when there is salt water around.



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NESTLED at the foot of Exmoor, Porlock Weir is about one and a half miles along the west Somerset coast from its slightly bigger neighbour of Porlock, famous for its steep, tight, twisting hill leading up to the moor. Porlock Weir is one of the most picturesque hamlets on Exmoor and has a small working harbour surrounded by a pub, hotel, café and a few picturesque cottages. It is a short walk to England's 'smallest parish church' at Culbone, which for a brief time was also a leper colony, and the area is steeped in stories of smuggling and shipwrecks.

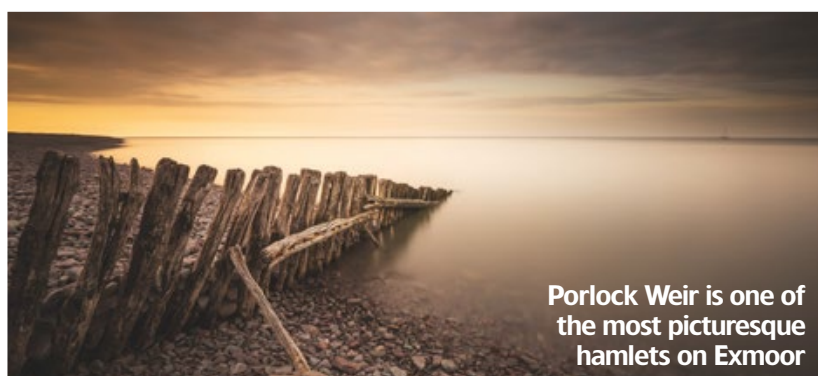
Porlock Weir is reached via the A39, turning in Porlock onto the B3225 towards West Porlock. You keep going along typically narrow West Country lanes until you run out of road, where you will find a pay-and-display car park for about 30 cars right next to the harbour.

Several footpaths lead off from the weir onto the moor. There's a great walk to be had through Worthy Wood, and the South West Coast Path runs right through it, but the main attraction for landscape photographers is the quaint harbour and pebble beach.

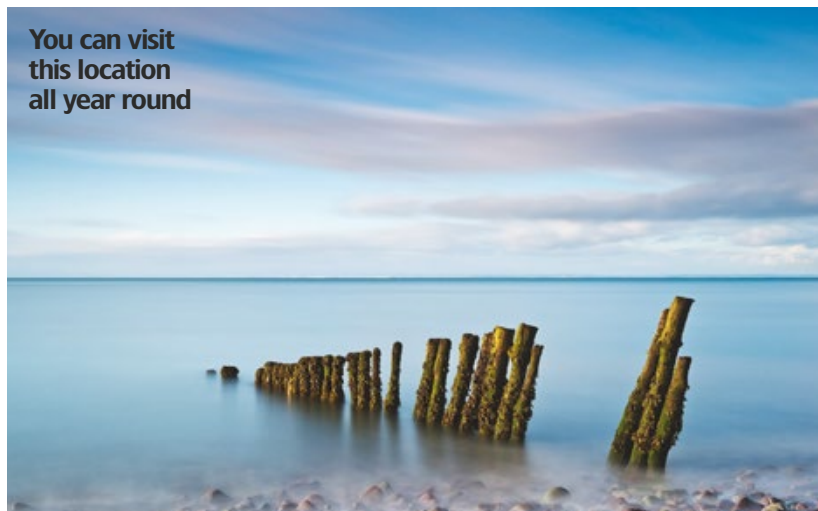


Jeremy Walker

Jeremy is an award-winning professional photographer and Nikon Ambassador, specialising in high-quality landscape photography. www.jeremywalker.co.uk



Porlock Weir is one of the most picturesque hamlets on Exmoor



You can visit this location all year round

Before you pay a visit, make sure you check tide times to make the most of your trip

Shooting advice

Time to visit

For me, photographically, the beach is the star attraction. It is a pebbly beach but one that is interspersed with old and failing wooden groynes – a joy for those who like to play with long exposures.

Starting right next to the harbour entrance and accessed over a metal walkway and narrow path, there are plenty of weather-beaten wooden stakes with pebbles piled high, and an uprooted wartime pillbox. On the Porlock Beach side of the harbour, and accessed directly from the car park, the pebbles continue for a long way, but there are wooden posts and groynes dotted all along the beach and it is well worth the effort to navigate the pebbles in search of a shot.

Porlock Weir is an all-year-round location, although if you want direct sunlight at sunrise you will have to be up early as this will only happen in the summer months. I don't think the sunset makes its way round to the village because it is obscured by a hill. So early starts it is, then!

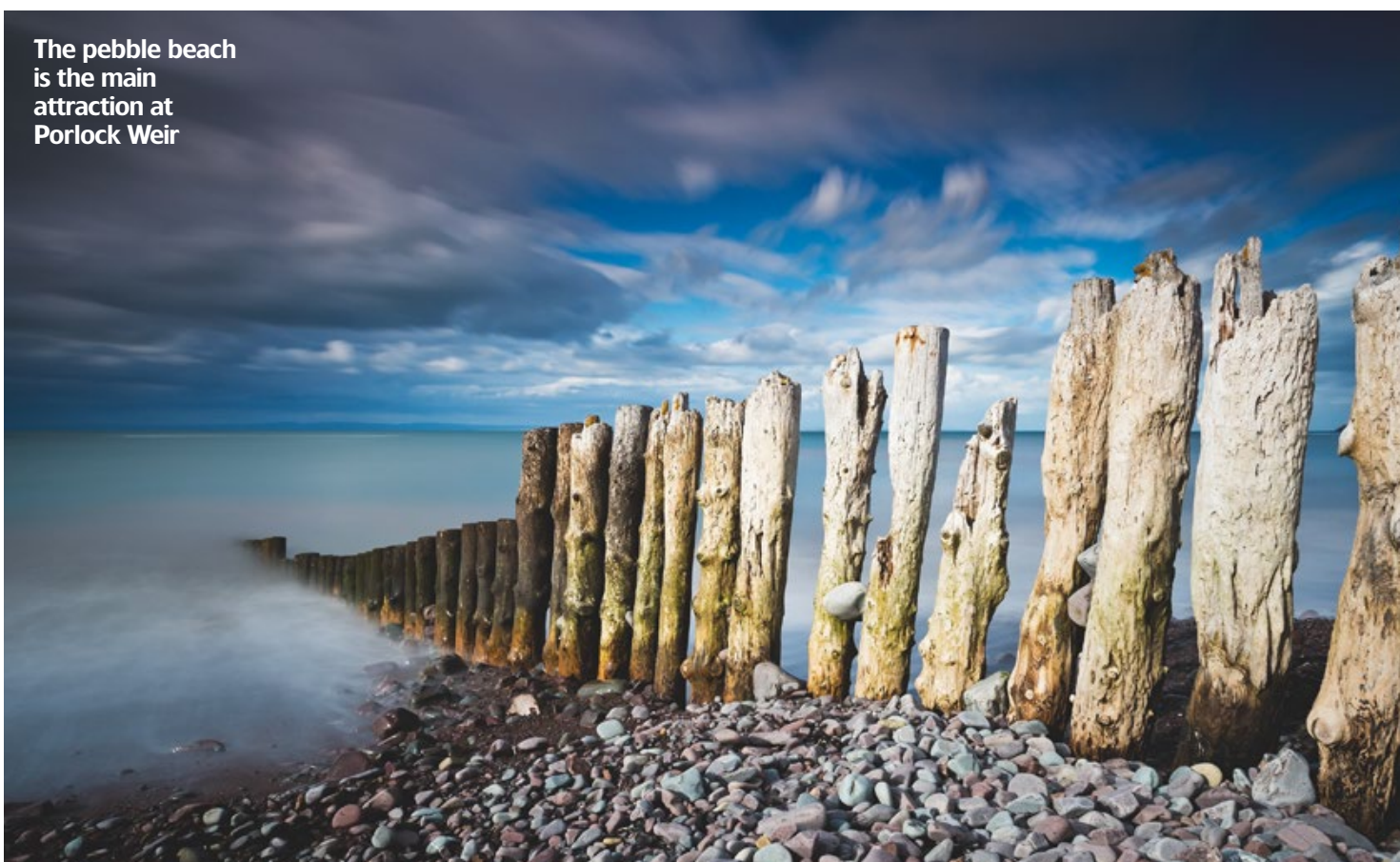
Food and lodging

Millers At The Anchor is an antique-stuffed curio of a hotel that does seem to get good reviews, although I have never stayed there myself. I have, however, eaten at The Bottom Ship, a charming low-roof thatched pub with an open fireplace.

My personal favourite eating establishment in the area is The Culbone, a restaurant with rooms. The food is stunning, the bedrooms are very comfortable and it is just four miles from Porlock Bay. There are also several B&Bs, and one or two cafés in Porlock, so the area offers something for all budgets.



The pebble beach is the main attraction at Porlock Weir





ALL PICTURES © NICK BRANDT

A lost world

Photographer and conservationist **Nick Brandt** has produced an epic new book called *Inherit the Dust*, and there are worldwide exhibitions planned to showcase the work. **Steve Fairclough** spoke to him to discover the story behind the project

Nick Brandt first fell in love with Africa in the mid-1990s when in Tanzania directing the video for the late Michael Jackson's single *Earth Song*. In the early 2000s he decided to swap moving pictures for stills, and despite spending almost a decade producing the book trilogy *On this Earth*, *A Shadow Falls* and *Across the Ravaged Land* – the clue is to read the titles out together – Nick still felt driven to highlight the plight of animals in East Africa. The result is *Inherit the Dust*, a striking collection of fine-art images that show large photographic panels of animals positioned and shot in landscapes where they had previously roamed, before mankind claimed and developed the land.

Down a phone line from his California home, in a clear English accent, Nick explains: 'Having worked non-stop for years, I was



Underpass with Elephants (Lean Back, Your Life is on track), 2015

planning on having a break... but I was so disturbed by the escalation of devastation, I just felt, "You know, I still haven't really covered it". What I had done up until that point was not enough.

'The idea for *Inherit the Dust* kind of came into my head and I just ploughed into it and didn't stop until I finished it two years later. The first nine months were basically going through my old contact sheets and finding stuff that was never used for one reason or another, good or bad. Then doing tests on my [US] mountainside, where we would build panels – up to 10x7m – and print up what we thought were the best animals at life-size, and then just prop them up and take photographs to see if they looked life-size. If an elephant is 12ft [3.6m] high it should be that big on a panel.'

Locations across Africa were scouted for around nine months before Nick travelled



Alleyway with Chimpanzee, 2014



Quarry with Lion, 2014

➤ there to shoot. ‘The crazy thing is, after all that time and money spent, by the time I got there the locations often fundamentally changed,’ says Nick. ‘They had built up into things that looked like they had been there for a long time. I was worried when I first came up with the idea that it was going to be too melodramatic and exaggerated. But, actually, when I look at the overall final body of work, it really doesn’t begin to capture the true extent of the out-of-control expansion and development of man into wilderness areas.’

Choosing images and locations

Having delved into his back catalogue of contact sheets and negatives, Nick came up with a selection of animal portraits – including elephants, giraffes, rhinos, chimpanzees and lions – that he felt would work on large-scale panels. ‘That chimpanzee in the alleyway (see page 33), for example, I thought I had other chimpanzee photographs that were more immediate, more direct and here’s this chimpanzee just kind of looking down at the ground,’ says Nick. ‘But when you put that photograph of him in that alleyway, with that stream of fetid sewage [flowing past], suddenly that looking down informs the overall photograph. It makes it appear as if he is lamenting the loss of the world that he once knew.’

Nick’s crew spent significant time building up the huge image panels in situ. One of the principal reasons the project took as long as it did was

because building the huge frames took many, many hours.

‘[The workers] were hauling them up and battening them down to be ready for rain and wind,’ says Nick, ‘and then the process of waiting for the clouds to come and for people to get used to the situation – it’s a four-month process just for 30 images.’

Indeed, some of the chosen locations changed while the crew were still working on the ground. ‘I didn’t even know about the quarry until I was shooting by the side of a highway and [the original] ‘Quarry with Lion’ shot wasn’t working – it was really boring. I left my crew of 20 sitting by the side of the highway and just drove off knowing I had to find better. We spent the afternoon driving and right at the very end of the day I looked down over the edge of the road and there was this massive quarry. The moment we drove down I went: “This is it; get everybody over here”. The beauty of shooting in Kenya with a very good location manager and producer is that the very next morning we were in there – they were so good at turning these locations around super-fast.’

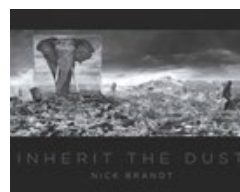
One key element of the final images is that the panels fitted almost seamlessly into the real-life landscapes in which they were set up. In fact, Nick travelled around the locations with miniature prints of all the ‘panelled’ animal images, so he could hold them up and work out if, and where, they would fit into the developed landscapes.

‘I was absolutely terrified that it would just appear to be

Photoshopped. Whenever I turned up on location, I would always look to make sure I could make this panel appear to be genuinely integrated within the scene.’

Shooting on film

Another complication for Nick was his decision to shoot *Inherit the Dust* with medium-format film cameras, specifically the Mamiya RZ67 Pro IID models. ‘I’d always shot Pentax 6x7 throughout my career, because I love shooting at waist-level,’ he says. ‘I really love looking at that magnified ground glass. Everything I’ve ever done has been shot with waist-level, ➤



Inherit the Dust by Nick Brandt, Distributed Art Publishers, £45, hardback, 128 pages, ISBN 978-0-69252-054-3. The exhibition is on a world tour and is showing at Photo London, Somerset House, London WC2R 1LA, 19-22 May; www.photolondon.org.



Behind the scenes of Wasteland with Elephant, 2015

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➤ magnified ground glass – there’s something about the way the image looks on it that really turns me on. I switched to the Mamiya simply for one reason, which was the revolving back. I could crank the back round to vertical format and click away again. I’ve hardly ever used a tripod in all of my photography – that’s why I switched to the Mamiya.’

But, of course, shooting film, as opposed to digital, meant Nick couldn’t see the results immediately. He explains: ‘I am so paranoid and neurotic. I have had instances over the years where film hasn’t come out, like when the camera was only shooting eight shots instead of ten because the winding mechanism was pulling too much film through the camera. With this amount of money being spent on a giant production, I had somebody fly the film back to London every two weeks, making sure the film wasn’t X-rayed at the airport and go straight to one of the last two guys who hand-process black & white film in London. He would process it, do contact sheets, scan the contact sheets and send it to me and I’d know whether it was OK or not.’

Nick estimates he shot around 1,000 rolls of 6x7cm film while in Africa, but the actual shoot was just the start of a much longer process.

Post-shoot workflow

In the past Nick had used a Nikon Coolscan 9000 to scan his work, but he reveals: ‘This work had to be drum scanned. However, it costs so much money when you’re scanning hundreds and hundreds of 6x7cm

negs that I would scan first on my crappy Nikon 9000 scanner. I’d see what worked, do some super rough comps and only then send off the select for drum scanning, but even then we’re talking tens of thousands of dollars.’

In order to compose the 30 finished images for the *Inherit the Dust* book, and its different

Above: Wasteland with Lion, 2015

Below: Factory with Rhino, 2014

exhibitions around the world, it was a case of months of post-production work for Nick, painstakingly stitching together his negatives to create the final images.

‘With film you have to go through all the negatives looking with your 20x magnifier on your lightbox going, “Does that look like it’s kind of the right focus?”’ says Nick. ‘Take





the time, scan it, look at it, drop it in and go: “No, OK, let’s look for another one”. This is why it took ten months. Had it been digital, I could have done the post on this in half the time.

‘I spent probably about ten months working on these 30 photographs with other stuff going on, like designing the book. Each photograph took about a week to process. Each final photograph is constructed of, on average, six to eight consecutively taken frames that had to be seamlessly blended to hold up when viewed as a 12ft-long print. Between that and painstakingly scanning neg after neg... that took time.’

Nick recalls: ‘If you add up all the money that I spent by shooting film and the process I had to go through: supplying the film, shipping it down to Kenya the expensive way so that it avoided being X-rayed, going through this company at Heathrow and it goes through this machine that shows them that it’s not going to be any explosive. Then you’ve got the film and now you’ve got to send it back with somebody – a special courier on a plane. Then you’ve got to process it and do your contact sheets and then you’ve got to pay for the scanning. I worked it out in one

Nick Brandt began his career as a filmmaker, directing music videos for pop stars such as Michael Jackson. Since 2001, he has concentrated on photographing the disappearing natural world in East Africa, which resulted in a trilogy of books. In 2010 he co-founded the charity Big Life Foundation to help preserve critical ecosystems in Kenya and Tanzania. The images from his latest book, titled *Inherit the Dust*, are currently being shown around the world. To see more of Nick Brandt’s work go to www.nickbrandt.com

panic-stricken moment that it probably added another US\$80,000 [around £55,000] to the process instead of just shooting digital.’

The final outcome

It’s clear from talking to Nick that he is an incredibly driven individual and, despite the obvious complexities involved in his work, he admits that he simply ‘can’t imagine not finishing’ any project. So what motivates him?

‘First of all, I take photographs purely for myself,’ he says. ‘It’s never for other people. I think that’s a road to artistic mediocrity. You should just take what obsesses you and then, along the way, if other people respond, that’s great. I’ve been very lucky in my career so far that people have responded and I’ve been able to make a living from taking photographs that are just completely for me. However, as, clichéd and corny as it sounds, I want to make the world a better place. I want people to see the photographs, see the original work, and see the animals as sentient creatures that are equally worthy of life, and [respectful treatment].’

The *Inherit the Dust* exhibition is being shown in various countries – in slightly different versions – and

can be seen for the first time in the UK during the Photo London art fair in the Atlas Gallery, Somerset House, from 19-22 May.

So what does Nick want to achieve with the project? ‘With this new body of work it’s not enough that concerned, sympathetic people see these photographs and go: “Oh yes, isn’t it awful?” It’s not enough because what are we doing about it? What really needs to happen, and I don’t know how to go about it yet... but basically I want this work to be seen by those in a position to do something about it – politicians and industrialists – and to talk to them and go: “Look at what you’re doing and look at the long-term.”’

He adds: ‘Maybe I’m being completely naïve, but you have to try – look at the short term: the impact of environmental destruction for short-term economic gain versus what you can do when you are considering the environment and the pragmatic, long-term economic benefit of doing so. Even from their capitalist, materialistic point of view there’s still something to be gained out of that. But of course those with power and money have far, far, far more influence than the masses of us who don’t have that influence.’

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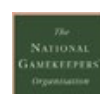
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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to apply localised adjustments

THIS is an unusual photograph by Benjamin Sapsford, because only one lane of traffic was open when it was taken. The light coming from the headlights of the cars heading away from the camera lit up the road and kerb, but the overall illumination was quite dark. This meant it was possible to process the photograph to achieve a

low-key effect, in which the red light trails could be made to stand out more brightly. The following steps show how I was able to apply a series of localised adjustments to selectively darken and add more contrast. This achieves a dramatic photograph in which the red trail lights contrast sharply with the road surface.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



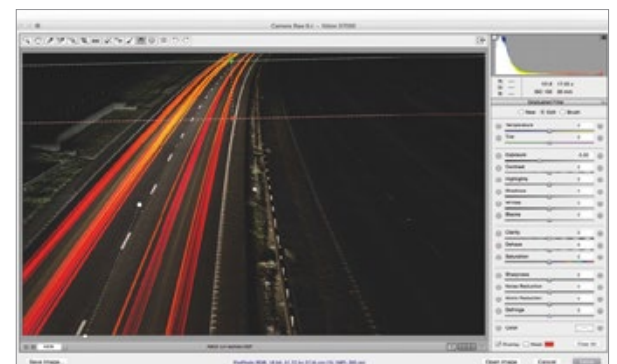
1 Darken the side of the road

In this first step I wanted to darken the kerb, which I did by selecting the Adjustment Brush. Here, I applied an adjustment that included a negative darkening Exposure, a negative Highlights and a negative Shadows adjustment.



2 Add contrast to the road

I then added a second Adjustment Brush group. Here, I painted over the road and applied a positive Contrast adjustment combined with a negative Shadows adjustment. This added more contrast to the red tail-light trails.



3 Add Graduated Filter adjustments

Last, to balance the tones, I selected the Graduated Filter and added an adjustment to the bottom to lighten the Exposure. I then added a darkening Exposure adjustment at the top of the image.

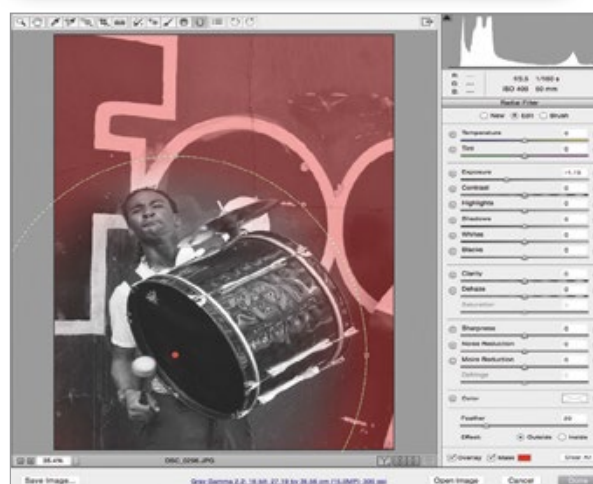
How to make a monochrome conversion

HERE, Stacey Martin has shown both an eye for a good composition and great timing, capturing the concentrated expression on the young drummer's face. In the following steps, I demonstrate how I converted this photograph to black & white and applied a localised adjustment to lighten the drum, and used a Radial Filter to balance the tones. I darkened the reds when making the black & white conversion so the red lettering ended up roughly the same tone as the surrounding wall. In addition, the +100 Clarity adjustment I applied at the end made the final black & white photograph appear grittier. This helped bring out more detail in the drum.



1 Apply Basic panel adjustments

To begin with, I opened the image in Camera Raw, and in the Basic panel clicked on the Auto button to apply an auto tone adjustment. Having done that, I fine-tuned some of the settings, adding a more positive Shadows adjustment value.

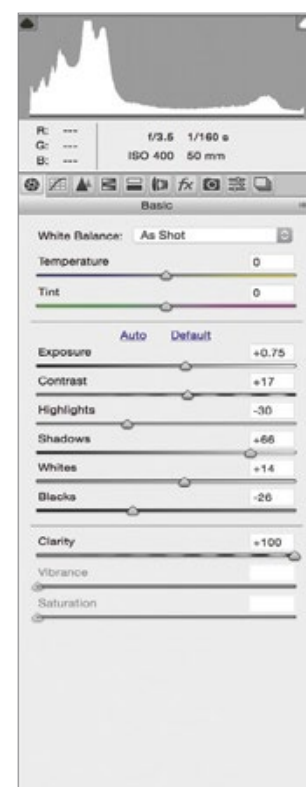


2 Add a Radial Filter adjustment

Next, I went to the HSL/Grayscale panel and checked the Convert to Grayscale box. I adjusted the colour sliders to apply an optimum monochrome conversion, darkening the reds. I then selected the Radial Filter and added the adjustment shown here to darken the area outside the selection.

3 Boost the contrast

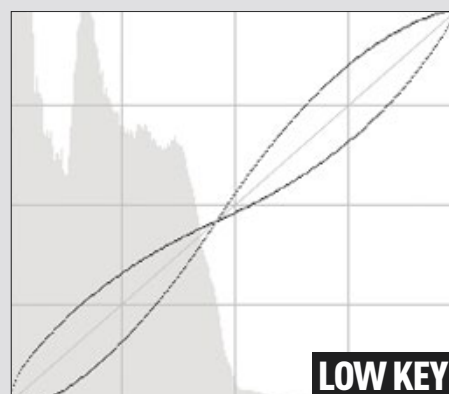
Returning again to the Camera Raw Basic panel, I fine-tuned the Whites and Blacks sliders to expand the global tone contrast. Having done that, I adjusted the Clarity slider, setting this to the maximum +100 to boost the midtone contrast.



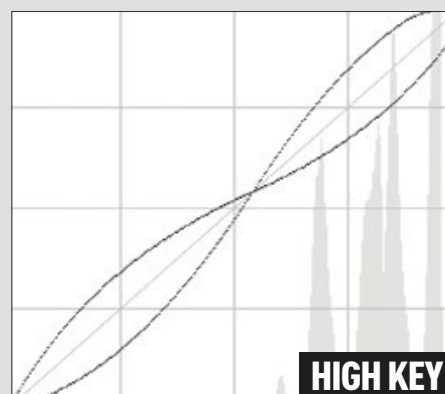
Using Luminance adjustments

IN BOTH examples shown on these pages my aim was to increase the tone contrast. In the car light-trail example, I did this by adding a localised adjustment in which I applied a positive Contrast adjustment. The Camera Raw Contrast slider applies a standard S-shaped tone curve adjustment that darkens the shadows and lightens the highlights. However, the shape of the curve will automatically adapt slightly depending on the image content

that's being edited. With low-key images, the curve midpoint shifts to the left and with high-key images it



shifts to the right. When you open an image in Camera Raw or Lightroom and apply the initial tone



edits, it is a good idea to use the Basic panel Contrast slider to adjust the global contrast, either to increase or decrease the overall tone contrast. If you need to apply more finely controlled contrast adjustments, you can use the Tone Curve panel. When you apply such adjustments in tandem with the Basic panel Contrast slider, it can extend the range of opportunities when adjusting the contrast in a photograph.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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RØDE VideoMicro

£50 www.ode.com

Andy Westlake tries out a small video microphone designed for compact system cameras

At a glance

- Directional microphone for video recording
- Comes with windshield and anti-shock mount
- Uses plug-in power from camera

AUSTRALIAN company RØDE has gone on to develop a strong reputation for its high-end microphones, and its various VideoMic models have become a staple for DSLR moviemakers. Its latest design, the aptly named VideoMicro, is a very compact unit designed to match small CSCs. It is just 8cm long and weighs 42g. One reason it can be so light and small is because there's no battery – instead, it uses 'plug-in power' that's supplied by many cameras.

In the box, you get a fairly comprehensive kit. The Rycote mount isolates the mic from your camera, making it less prone to picking up operational sounds. Also included is a furry windshield that adds considerably to the overall bulk. However, you'll want to use this outdoors, as without it the unit is rather susceptible to wind noise.

This is a directional microphone, so it primarily picks up sounds from in front of the camera. Its output is dual mono, feeding an identical signal to the camera's left and right audio channels. This may seem odd when most cameras have built-in stereo mics, but it is useful when you want a more focused soundstage, such as with a monologue to camera. However, the VideoMicro lacks either a gain control or a low-cut filter to suppress background noise – both features you'll find on more expensive, powered microphones.

Verdict

With its aluminium casing, the VideoMicro is certainly nicely made, and its compact size makes it a great companion to CSCs. Compared to built-in mics it's noticeably less susceptible to picking up operational noises during recording (such as from autofocus motors), and it does a good job of focusing on sounds in front of the camera. Audio quality is very creditable, too. Overall, it's difficult to think of anything better for the price.

Camera mount

The mic is designed to mount onto your camera's hotshoe. It also has a 3/8in screw-thread fitting.

Rycote mount

This anti-shock mount is designed to isolate the mic from camera vibrations.

Audio cable

A short, detachable, coiled cable connects the mic and camera using 3.5mm right-angle plugs.



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ALSO CONSIDER

RØDE VideoMic Pro

£150, www.ode.com

RØDE'S high-end on-camera microphone is designed to give broadcast-quality output. It's a highly directional 'shotgun' unit that's powered by a 9V battery.



Azden SMX-10

£90, www.azden.com

The slender all-metal SMX-10 is a stereo microphone designed for DSLRs. Powered by a single AAA battery, it comes with an anti-shock mount and foam windshield.



Hähnel Mk200

£100, www.hahnel.ie

This mono-directional mic has dual anti-shock mounts and a three-position gain control, with a handy LED to warn of potential audio clipping.



ZAGG Power Amp 18

• £89.99
• www.zagg.com/uk



POWER banks are hugely useful devices when you're out in the field, allowing you to keep phones, tablets and cameras up and running until you regain access to mains power. The ZAGG Power Amp 18 is one of the largest we've seen, and is usefully multifunctional. It has a huge 18,000mAh capacity that's sufficient to charge a smartphone at least six times or a Sony Alpha 7 battery 10 times. Three 2.4A USB outputs allow multiple devices to be charged at once, while a micro USB input is used for replenishing the power bank itself. An array of four LEDs indicates the current level of charge.

A couple more things make the ZAGG Power Amp 18 stand out from the crowd. It includes an LED torch that's considerably brighter than the little flashlights found in smaller power banks. It also has a lantern function, where the translucent white strip around the end of the unit lights up, which is useful for more subdued non-directional lighting, such as in a tent. Finally, there's a flashing beacon mode if you ever need to attract attention in an emergency.

Build quality is excellent – the triangular body is constructed from aluminium, with a rubberised coating on the front half. Controls are very simple: one button to display the charge level and another to operate the three lighting modes. A sturdy silicone strap can be used to hang the device up when it's used in lantern mode, or to keep your charging cables organised, wrapped around the device.

If your photography involves extended trips off the beaten track, perhaps spending several days camping, then the ZAGG Power Amp 18 could be just what you need. However, it's rather large and heavy, and distinctly pricey, so may well be overkill for many people.

Andy Westlake



The ZAGG Power Amp 18 high-capacity power bank doubles up as a torch

Three USB ports can be used for charging devices



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Canon EOS 7D Mark II
Price £1,180 (body only)
Canon’s flagship APS-C DSLR features a 20.2MP sensor, 65-point cross-type AF system, 10fps burst and sensitivity capabilities that extend to ISO 51,200.

Data file	
Sensor	24.2-million-pixel APS-C CMOS
Output size	6,000x4,000 pixels
Focal length mag	1.6x
Lens mount	Canon EF/EF-S
Shutter speeds	30-1/8000sec, bulb
ISO	100-16,000 (expandable to 25,600)
Exposure modes	PASM, scene intelligent auto, creative auto, creative filters
Metering	7,560-pixel RGB+IR sensor
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Drive	7fps
Movie	1,920x1,080 pixels at 60fps, 50fps, 30fps, 25fps, 24fps
Viewfinder	Pentaprism, 0.95x magnification, 100% coverage
Display	3in, 1.04-million-dot vari-angle touchscreen
Focusing	45 cross-type AF points (f/2.8 at centre)
Memory Card	SD, SDHC or SDXC (UHS-I) card
Dimensions	139x105.2x78.5mm
Weight	730g with battery and card

Comparing Canon’s current DSLR line-up with what it was three or four years ago highlights how, today, the manufacturer offers a wider range of models catering for all types of photographer and sizes of budget. Canon once offered a couple of APS-C DSLRs for beginners, another couple for enthusiasts and two or three full-frame DSLRs for seasoned pros. By contrast, today’s line-up features seven APS-C DSLRs and six full-frame models. For the advanced amateur photographer, Canon’s double-digit series of DSLRs has always been appealing, typically blending a comprehensive spec with a body-only price that falls just below £1,000. However, with competition in the high-end enthusiast DSLR segment

The 80D's new Servo AF mode allows you to continuously focus on moving subjects in live view



intensifying, new models have needed to offer something new or unique to stay one step ahead. In the case of the Canon EOS 70D, the stand-out feature was its Dual Pixel CMOS AF system built into its 20.2-million-pixel sensor that redefined the speed of autofocus in live view and movie mode. This game-changing technology was always going to leave the 70D's successor with big boots to fill and begs the question: Is the 80D another revolutionary DSLR or more of a modest update on what we've already seen before?

Features

In the three years since Canon last released a double-digit DSLR, its engineers have been hard at work to develop a new 24.2-million-pixel CMOS sensor. Much like the 70D's 20.2-million-pixel CMOS

sensor, this new chip benefits from Dual Pixel CMOS AF technology. A more detailed explanation of this technology can be found on page 47. To take it one step further, Canon has introduced continuous autofocus (AI Servo) in live view mode. This was first rolled out on the 760D. The difference with the 80D is that it has phase-detect pixels spread across the entire frame, which should offer superior performance. Photographers who like to track moving subjects will appreciate having the option to select AI Servo in live view mode. It's also good to see Canon adding extra control of the Dual Pixel CMOS AF sensitivity from the custom function menu. This allows users to adapt the focus to the shooting situation and create slow, natural or fast-focusing transitions. The focusing improvements

don't end here. When shooting using the viewfinder the 80D features a newly developed autofocus module that is a big upgrade on the 70D. There are now 45 AF points compared with the 19 AF points on the 70D, and all these are the cross type. The AF system isn't too dissimilar from the Canon EOS-1D Mark IV, and out of the 45 AF points on offer 27 remain active when using a teleconverter and lens combination with a maximum aperture of f/8. Furthermore, the centre point is sensitive down to f/2.8, and the working range of the autofocus system (-3EV-18EV) is more in line with its closest rival, the Nikon D7200.

Rather than utilising Canon's latest DIGIC 7 image processor, the sensor teams up with the manufacturer's older, but still

powerful, DIGIC 6 image processor. This pairing allows the 80D to shoot from ISO 100-16,000 (expandable to ISO 25,600), which works out to be a 1-stop sensitivity gain over the 70D. However, it's no faster at rattling out a continuous burst than its predecessor, at 7fps. There's also the option to shoot at 3fps in the 80D's silent shooting mode, and it's possible to rattle off a burst at 5fps in live view mode.

It's not uncommon to see features filter down from models higher up in a manufacturer's camera range. One example of this is the 80D's flicker-detection technology. This can detect flickering light and then time each shot to coincide with the peak brightness of the light source for more consistent results. The 80D also inherits Canon's



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The 80D was used with Sigma's new 50-100mm f/1.8 DC HSM Art lens during our testing



The colour of JPEGs faithfully represent scenes as they were viewed by my eyes at the time of capture

➤ 7,560-pixel RGB+IR metering sensor that impressed us on the 750D and 760D, yet another improvement on the 70D's older 63-zone dual-layer sensor.

Like the 70D, the 80D's viewfinder displays a camera-level indicator to avoid skewed horizons. Instead of 98% coverage, it now displays 100% of the frame with 0.95x magnification. In the past, full viewfinder coverage has been exclusive to the more expensive premium models, so it's great to see this finally filtering down to more affordable enthusiast DSLRs. Beneath the viewfinder, you'll find a vari-angle 3in, 1.04-million-dot touch-sensitive display that is identical to that in the 70D's.

The 80D doesn't feature 4K video, but provides videographers with the option to shoot full HD (1,920x1,080) movies up to 60p in the MP4 or MOV file formats. Full control of audio levels can be taken directly from the touchscreen. Those who've been calling for a headphone socket will welcome the fact that one has been added below the mic port.

To speed up the connection speed between the camera and android devices, Canon has included one-touch NFC connectivity in addition to Wi-Fi connectivity. There's also the option to adjust exposure settings, fire the camera remotely, and transfer full-resolution JPEGs and MP4 movies to smart devices using Canon's free Camera Connect app. A new fine-detail effect has been added to the list of picture styles, which adjusts the sharpening and noise reduction to improve the rendition of fine textures in JPEG files. Finally, just like the 70D, the 80D accepts the widely used LP-E6N battery.

Build and handling

Canon has spent many years refining the design of its enthusiast series of DSLRs and we seem to have reached a point where each new model looks very similar to the last. In the case of the 80D, it shares a close resemblance to the 70D. The only significant change at the rear of the body is an enlarged thumb rest that adorns the same rubberised grip as the front of the camera.

Canon's Dual Pixel CMOS AF technology

FOR THOSE unfamiliar with the term Dual Pixel CMOS AF, it refers to the 80D's sensor-based autofocus system. When the camera is switched over to live view mode, the internal mirror is lifted out of the way of the image sensor, allowing the camera to continuously record the light entering the lens and transmitting the data to the rear screen as a live image. The downside to this process is that without the mirror in place, the camera can no longer utilise the main phase-detection AF system in order to focus automatically.

One solution to this problem was to incorporate AF sensors on the face of the image sensor itself. Previously, these AF sensors have been of the contrast-detect variety, which are typically slower and less accurate at locking on to targets than phase detection – especially when tracking moving subjects.

To overcome slow-focusing speeds in live view, Canon has developed a Dual Pixel CMOS AF system that supports sensor-based, phase-detection autofocus. The system works by splitting all the effective pixels on the surface of the sensor into two individual photodiodes – one for left and one for right. Each of these photodiodes can be read separately, allowing faster phase-detection autofocus while simultaneously being used for image capture. The Dual Pixel CMOS AF

system is beneficial to both photographers and videographers who'd like to compose and shoot quickly without having to put up with a slow and clumsy autofocus performance.

Improving where the 70D left off, the 80D's Dual Pixel CMOS AF system now supports Servo AF when shooting still images in live

view. This allows the user to select focus on a subject and track it through the frame, when all the while the shutter button is half depressed. It's particularly effective for moving subjects and was used to capture the shot below. The Servo AF mode has successfully maintained focus on the car, which was travelling at 30mph.



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The Fine Detail picture style accentuates fine textures in the 80D's images

➤ Directly above the thumb rest, users have the option to take advantage of an AF-ON button – a feature exclusive to Canon's more advanced DSLRs. This can be used to separate AF activation from the shutter release, and perform back-button focusing.

To keep things uniform at the rear, the playback and quick menu buttons are now circular to match the menu, info and zoom buttons. Meanwhile, a glance above the on/off switch reveals you can now take control of creative filters and access a second custom setting (C2) direct from the mode dial. The LCD on the top-plate is also larger than that on the EOS 760D, meaning there's more space to glance at what metering and drive mode you have the camera set to.

Videographers will be pleased to read that Canon has carefully considered the placement of the microphone and headphone inputs to ensure the screen can be fully articulated when audio components are plugged in. The same can be said for the cable-release input, which is located just beneath. Photographers and videographers looking at the 80D as a possible upgrade option from the 70D will also appreciate that it's fully compatible with the Canon BG-E14 battery grip (£134).

The body is constructed from aluminium and polycarbonate resin with glass and conductive fibre. In the hand, it feels well built and reassuringly solid. However, Canon admits it's not constructed to the same weather-resistant standard as the EOS 7D Mark II. During my testing I was caught out in a few light rain showers, but these caused no issues with performance or operation, and

I was surprised at just how well the touchscreen responded to wet fingers and water droplets across its surface.

One of my criticisms regarding the design of the 80D is Canon's decision not to include a dual card slot – an extremely useful storage feature for both back-up as well as overflow, should you reach a card's capacity. Those who feel this is a must-have feature will want to look at the 7D Mark II, which, at the time of writing this review, works out at only £79 more expensive than the 80D, with Canon's £100 spring cashback promotion (available until 18 June) taken into consideration.

Performance

Unfortunately, Canon's new kit zoom, the EF-S 18-135mm f/3.5-5.6 IS USM and its clip-on PZ-E1 power zoom adapter were not available to test with the 80D. Instead, the 80D was tested with the slightly older Canon EF-S 18-135mm f/3.5-5.6 IS STM lens as well as a selection of other optics, including the new Sigma 50-100mm f/1.8 DC HSM Art. As mentioned earlier, the notable improvement on the 80D is the introduction of continuous autofocus (AI Servo) in live view. This is the first time we've seen the feature on a dual-pixel AF camera. To get an idea of how well it works, I tested it outdoors where I had the opportunity to continuously focus on subjects moving at slow and high speeds. Activating live view, and using the AF button on the top-plate, presents the option of selecting the AF method via the command dial on the top-plate and the AF mode with the scroll dial at the rear. After

Focal points

It doesn't look too different to the 70D, but there's more to the 80D than first meets the eye

Video

The 80D's full HD (1,920x1,080) 60p offering will be welcomed by videographers wanting to capture fast motion or create slow-motion footage. The 80D adds a headphone port or audio monitoring, and features audio level adjustment.

Intervalometer

The 80D has a built-in intervalometer. The number of shots selectable ranges from 1-99, with the option to select unlimited. It can also be used in connection with the bulb mode.

Pop-up flash

The 80D features a pop-up flash that can be raised by hitting the small flash button above the lens release. It has a guide number of 12m @ ISO 100 and a recycle time of around 3secs.

Memory card

It's disappointing that the 80D only has a single memory card slot. A dual card slot is useful for back-up, and times when you'd like to record still images to one card and movie files to another.



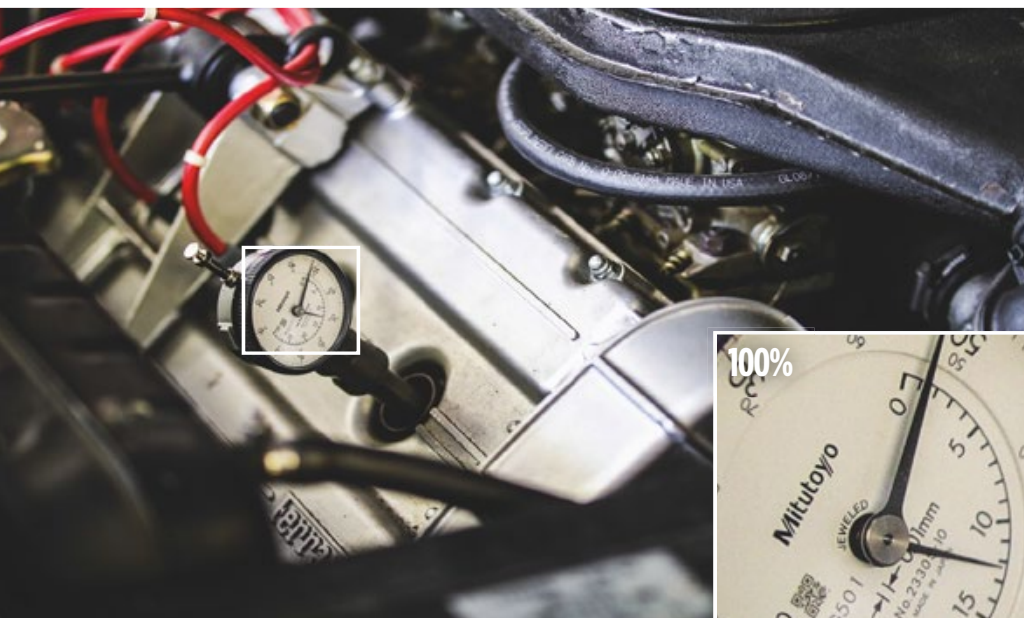
Exposure compensation

There's the option to dial in ± 5 EV exposure compensation in 1/3 or 1/2-stop increments. It can be accessed quickly from the Quick Menu button and adjusted using the touchscreen.

Four-way controller

The 80D's four-way controller is located on the inside of the rear scroll dial, much like it is on the 60D and 70D. It can be used to navigate the menu and reposition the AF point.





The 80D resolves impressive detail, particularly at the low end of the ISO range

➤ setting the AF method to FlexiZone Single AF, and the AF mode to Servo AF, I utilised the touchscreen to select my subject in the frame and kept the shutter half-depressed while panning.

The 80D was quick at keeping up with ducks as they moved closer and farther away from the lens, and I found I was able to shoot a greater number of sharp shots in quick succession than was possible using one-shot AF. To photograph a moving car, I switched the AF method to FlexiZone-Multi and pinpointed the subject centrally in the frame. Again, the 80D had no difficulty continuously focusing in live view as I panned and tracked the vehicle side-on. However, attempting to continuously focus on a group of fast cyclists heading directly towards the camera proved much more of a challenge for the camera, and resulted in a few out-of-focus frames.

The only other time the camera struggled to find focus accurately with live view and servo deployed was when it was asked to focus in extremely low-light environments. Out of live view, the autofocus is snappy and responsive. It should be noted that the 45 AF points do gather towards the centre of the frame, but the wide working range of the autofocus system (-3EV-18EV) sees the camera make light work of focusing when the light levels drop. It's noticeably more accurate in demanding lighting conditions compared to the 70D, which could only focus down to a conservative -0.5EV.

In addition to the improvements to autofocus, the 80D boasts a higher buffer depth, meaning it can now record 110 JPEGs, or 25 raw files, at up to 7fps. Those

who shoot sports, action and wildlife are most likely to take advantage of this improvement. This is quite a step up from the 70D, which only used to manage 65 JPEGs or 16 raw files before its buffer required time to refresh.

Something I noticed while rattling out a continuous burst with the camera set to its silent mode is that although the slap of the shutter mechanism is dampened, it's not completely silent. Calling it a 'quiet' shutter mode, instead of 'silent', would be more accurate.

Canon's menu systems are extremely intuitive and the 80D's is no exception. The company is the pioneer of touchscreen control on DSLRs, and the way the 80D responds to light touches makes navigating its settings a breeze. Creative filters are available for those who'd like to experiment with the look of their images. Users can preview creative filters in Live View mode; however, it's not possible to record an uncompressed raw file at the same time. The viewfinder is the best we've seen on a double-digit Canon DSLR. It's great to know that what you see is exactly what the sensor records, thanks to its 100% field of view. I glanced at the electronic level overlay in the bottom corner on many occasions and found it particularly useful when shooting landscapes outdoors on a tripod.

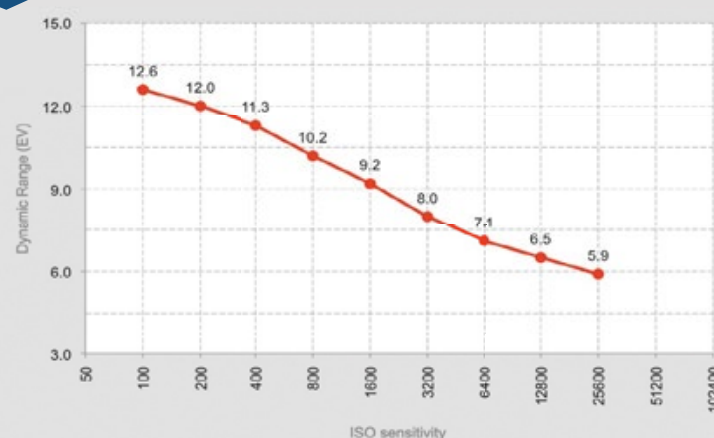
In other areas, the metering system performed well, producing bright and accurate exposures that required little more than -0.3EV exposure compensation. Battery life was excellent, too, with just under 1,000 shots captured from a single charge. Overall, I got the feeling the 80D is a polished and strong performing DSLR. **AP**

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

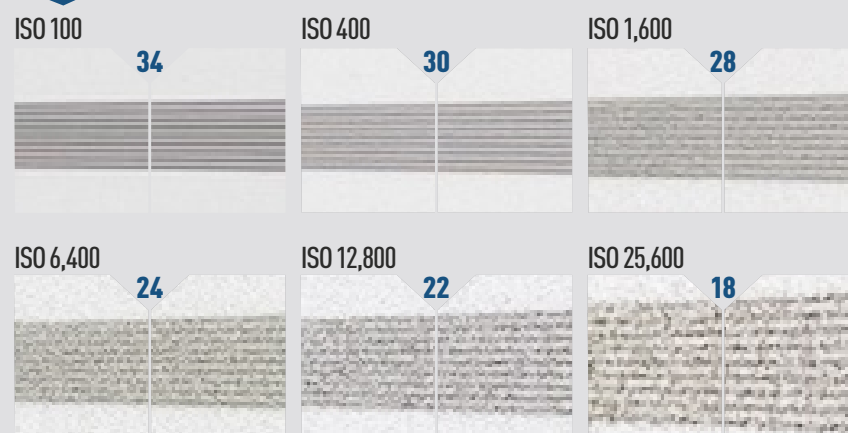
CANON has used a 24-million-pixel sensor before, in the EOS 750D and 760D. However, these two models don't feature the 80D's Dual Pixel CMOS AF sensor. The jump to a 24-million-pixel sensor is good news for those who like the freedom to crop tightly and, at the same time, preserve a high level of detail. Unlike the Nikon D7200, and some other recent high-resolution APS-C sensors, however, the 80D continues to use an anti-aliasing filter. With this in place, it has its work cut out to achieve the same levels of resolution. At ISO 100, the 80D delivers an impressive 3,400l/ph resolution, much like the Nikon D7200, but at higher sensitivities the D7200 has the edge.

Dynamic range



At ISO 100, the 80D's dynamic range result measured 12.6EV – a figure that's almost identical to the 12.7EV recorded by the EOS 7D Mark II at the same sensitivity. As the graph illustrates, the figure drops below 12EV beyond ISO 200, but stays above 10EV up to ISO 800. Results at ISO 1,600, 3,200 and 6,400 drop to 9.2EV, 8.0EV and 7.1EV respectively, with shadowed areas gradually getting noisier as you push closer towards the top two sensitivity settings. It's only when you push beyond the 80D's native ISO range and up to the extended setting of ISO 25,600 that the figure drops below 6EV. Although the 80D's results aren't as high as those recorded by the EOS 7D Mark II at higher sensitivity settings, this is a better than average dynamic range performance.

Resolution



The 80D resolves an impressive 3,400l/ph at ISO 100, which is higher than the 2,800l/ph the 70D resolves at the same sensitivity setting. This improvement in resolution continues through the sensitivity range, with the 80D attaining 3,000l/ph at ISO 400 and 2,800l/ph up to ISO 1,600. As you begin to push the sensitivity higher, luminance noise starts to soften the finest details and reduces resolution. The sensor resolves 2,400l/ph at ISO 6,400, beyond which point there's a noticeable drop in resolution to 2,200l/ph at ISO 12,800, ending up at 1,800l/ph at its expanded ISO 25,600 setting.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



A close study of our JPEGs between ISO 100 and ISO 400 revealed no signs of noise and a high level of detail. Luminance noise starts to make its presence known at ISO 1,600 and is joined by chroma noise as you push towards ISO 3,200 and 6,400. Users can be confident of producing acceptable images straight out of the camera at ISO 6,400, but it's worth bearing in mind that fine detail does get lost beyond this point. Inspecting our raw files, having first converted them in Canon's Digital Photo Professional 4 software, revealed a strong set of results. Chroma noise is absent right up to ISO 6,400, and although luminance noise is evident at ISO 3,200 and 6,400, it's well controlled, allowing files to retain a high level of detail. Detail in raw files captured beyond ISO 6,400 takes a hit and the five-digit ISO settings are best avoided if you want to produce the best results.

The competition



Nikon D7200

Sensor 24.2MP APS-C CMOS
ISO 100-25,600

Price £715 (body only)

The D7200 is the 80D's main rival. It's aimed at enthusiasts who'd like a 3.2in LCD screen, dual card slots, a 51-point AF system, ISO range of 100-25,600 and 6fps continuous shooting. It's also capable of recording full HD movies at 60p, 50p, 30p, 25p and 24p.



Sony Alpha 6300

Sensor 24.2MP APS-C CMOS
ISO 100-25,600 (exp to 51,200)

Price £1,000 (body only)

The Alpha 6300 is the flagship model in Sony's APS-C mirrorless range. It boasts an impressive spec, which includes 4K video capture with full pixel readout, 11fps continuous shooting and a 4D focus system with 425 phase-detection AF points across the frame.



Pentax K-3 II

Sensor 24.3MP APS-C CMOS
ISO 100-51,200

Price £710 (body only)

The flagship Pentax APS-C DSLR packs an impressive feature set, including 8.3 fps continuous shooting, a 27-point AF system, built-in GPS and in-body image stabilisation. Astrotracer and pixel-shift resolution modes are also on board.

Our verdict

THE 80D isn't as revolutionary as the 70D was when it was released. Nevertheless, it's better than its predecessor in a number of areas, including the accuracy of focusing both in and out of live view. The 80D is more responsive at focusing in low light than the 70D, and although it doesn't feature case studies in the AF section of the menu, like the 7D Mark II, it's good to see options being added to adjust the tracking sensitivity in the custom function menu.

Videographers who have been pleading for a headphone input have finally had their wish granted, and despite not featuring 4K the camera is equipped with all the advanced video functionality you need to shoot professional and smooth-looking movies at 60p.

The new sensor resolves more detail than the 70D. It doesn't match the resolution of the Nikon D7200 at high sensitivities, but users will find there's plenty of detail in images up to ISO 6,400. There was more chroma noise in

JPEG files at high ISO than I had anticipated, but the accuracy of colour and exposure metering is just as good as we've come to expect from Canon, and is hard to fault. Canon hasn't cut corners with regard to build quality. The 80D feels well constructed and should survive the test of time.

For amateurs and enthusiasts, the 80D is a well-rounded and highly capable APS-C DSLR that's worth a close look. Whether you settle for the 80D or 7D Mark II depends on what you shoot, but with £80 (at the time of writing) being all that separates them, it doesn't make it an easy decision. If a fully articulated screen, higher resolution and a slightly smaller body are what you're after, the 80D gets the nod. However, if you shoot sports or action and would like your DSLR to shoot at up to 10fps with a highly sophisticated 65-point autofocus system and dual card slots, I'd say it's worth spending the extra for Canon's rather excellent EOS 7D Mark II.



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When shot at f/4, the lens gives impressive edge-to-edge detail, even on full frame



Sony FE 85mm f/1.4 GM

Richard Sibley tests the new telephoto prime lens for Sony Alpha 7 cameras that's ideal for portraits



When the Sony Alpha 7 cameras were first released in 2013 and 2014, there was criticism about the lack of available lenses. However, over the past few years Sony has gradually increased its range of lenses for its full-frame E-mount cameras, and at the time of writing it has just reached the 16 lens mark, alongside 1.4x and 2x teleconverters.

While there is still room for the Sony FE lens range to grow, particularly with affordable optics, most of the key lenses required by professionals are now available. This includes the recent Sony FE 85mm f/1.4 GM. This is part of Sony's new G Master (GM) series of lenses, which is a premium range of optics designed to sit above its existing G-series line-up. This new range promises to be compatible with the next generation of high-resolution Sony sensors and 8K video, which means that these lenses should be able

to deliver top performance on the latest cameras well into the next decade.

Features

The 85mm lens will obviously be a popular choice for portrait photographers. The focal length is ideal for this subject on both full-frame and APS-C cameras, with a 135mm equivalent field of view on the latter. Moreover, the large f/1.4 aperture creates a shallow depth of field that will throw a background nicely out of focus.

The lens is constructed from 11 elements in eight groups, and contains one extreme aspherical (XA) lens element. The XA element is designed to create very smooth out-of-focus areas, as well as helping to reduce chromatic aberrations. At the press event for the new lens launch, Sony proudly told the assembled journalists that the surface tolerance of this element is just 0.01microns;

in other words, it has an incredibly smooth surface. The company also claims that the machinery needed for such a high standard of production is currently used exclusively by Sony. Quite how much of this is fact, compared to marketing spin, is unknown, but the proof, as they say, is in the pudding.

In the lens arrangement there are also three extra-low dispersion (ED) elements that minimise axial chromatic aberrations. Key lens elements are treated with Sony's Advanced Nano AR Coating technology, which helps to suppress flare, reflections and ghosting, thereby improving clarity and contrast. In addition to this, the lens has 11 rounded aperture blades, designed to produce a circular aperture, and consequently create smooth out-of-focus areas that will be particularly noticeable in the highlights.

Externally, the lens has dust and moisture resistance. Obviously this isn't fully weather

sealing, but it should be able to cope with the odd splash of rain. The lens barrel features an AF/MF switch for quickly changing between auto and manual focus. There is also a focus-hold button mounted on the side of the barrel, which can be easily accessed while handholding the lens. Photographers will love the fact that the lens has an aperture ring, while filmmakers will like the fact that the clicks of the aperture ring can be switched off to smoothly change aperture while filming.

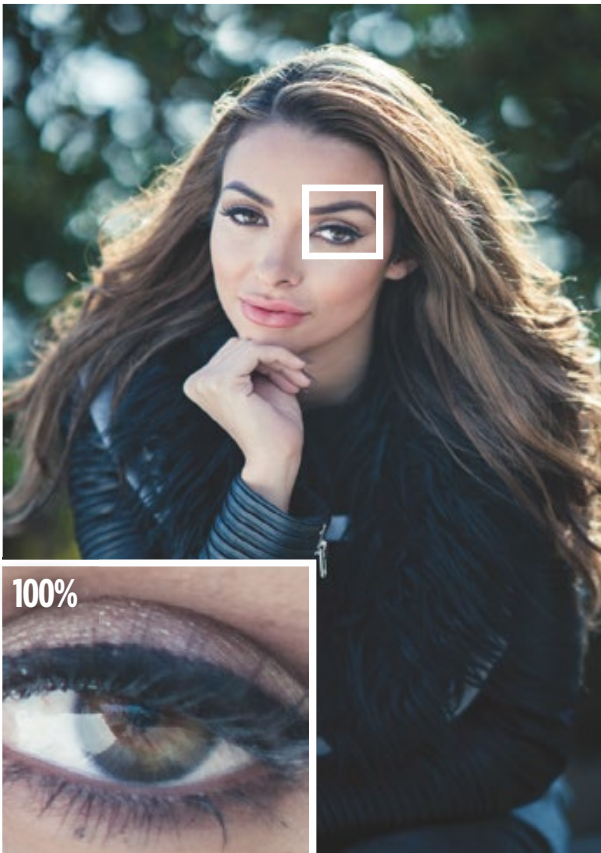
Build and handling

One of the criticisms levelled at the Sony Alpha 7 system is that the lenses are about the size of conventional DSLR optics, if you compare like-for-like. While this is certainly true for the 85mm lens, which measures 89.5x107.5mm and weighs 820g, we also need to remember that different photographers will buy cameras for different reasons, and that size and weight aren't everything to everyone. In this regard, I had no problem handling and using the 85mm lens with the Sony Alpha 7R II. The combination felt comfortable, and I was actually glad I was saving a few grams compared to the extra weight of a DSLR. Did the combination feel unbalanced? No. This is a combination that you would always support with two hands: one is on the camera while the other is on the controls on the lens, which themselves are placed at points that feel natural and familiar. Again, the size and weight may not be an advantage over a DSLR, but it is certainly not a disadvantage, either.

Overall, the build quality is excellent, and it feels like you are using a premium product.

Image quality

The 85mm GM lens was obviously crying out to be used at f/1.4. It is probably between about f/1.4 and f/4 that this lens will see most



Lovely blurred backgrounds can be obtained at f/1.4, without sacrificing in-focus sharpness

of its use when shooting portraits, and you cannot help but be impressed with the image quality, particularly when paired with the Sony Alpha 7R II. The depth of field produced at f/1.4 when shooting portraits is obviously very shallow, and when you combine this with a 42-million-pixel full-frame sensor, you need to make sure that your focusing is spot-on. It is the usual case that when shooting at f/1.4 the ends of the eyelashes can be sharp, but the eye itself is slightly out of focus owing to the limited depth of field. This happened a couple of times during the test, but it shouldn't be seen as a reflection of the camera or lens – more a case of sometimes needing to stop the aperture down fractionally to create more depth of field.

When the shot is in focus, you really know about it. A 100% crop of a 42-million-pixel image is completely unforgiving, but the 85mm f/1.4 GM lens has nothing to hide. There is a staggering amount of detail. Every tiny texture of skin, every eyelash, the markings of pupils – everything is revealed crisply, even at f/1.4, which isn't even the sharpest point of the lens. A little colour fringing from axial chromatic aberration is visible in out-of-focus areas, but it's not particularly intrusive.



Our verdict

COSTING around £1,500, the Sony FE 85mm f/1.4 GM is one of the most expensive 85mm lenses on the market, but it's also one of the best. Based on the evidence of using it on the 42.4-million-pixel Alpha 7R II, I see no reason why it won't meet the demands of even higher resolution sensors that may come on the market in the next few years, thus making it a reasonable investment. If you own an Alpha 7R II and portrait photography is your key subject matter, it is naturally a fine pairing. For everyone else, it is a premium lens at a premium price. But it provides a peek into what we may see trickle down in terms of image quality over the next few years. Hopefully, Sony will produce a more affordable f/1.8 version with much more mass-market appeal.



Data file

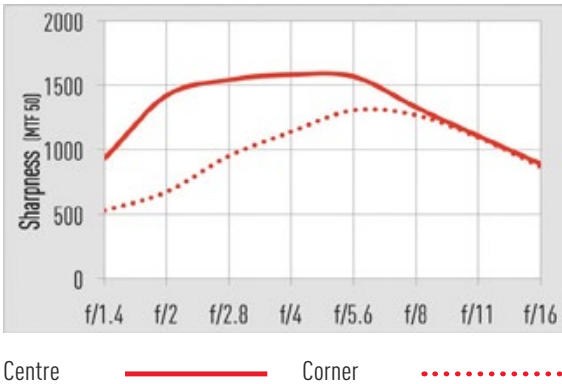
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Sony FE 85mm f/1.4 GM

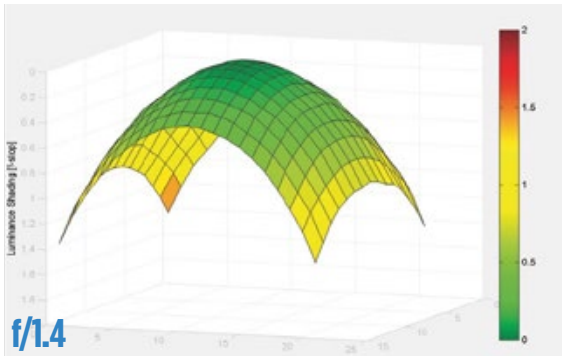
Resolution

The graphs from our Applied Imaging tests show that the lens is impressively sharp in the centre of the frame at f/1.4, and gives exceptional results on stopping down to f/2. However, when tested on the full-frame Alpha 7R II, the corners are noticeably weaker, and you'll need to stop down to at least f/4 if corner sharpness is desirable (it's not usually important for portraits). As usual on full frame, the very best results are seen around f/5.6-f/8.



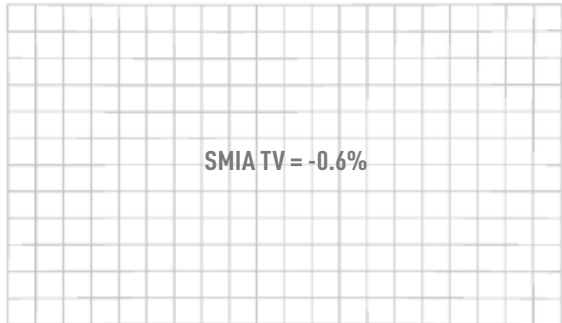
Shading

Fairly strong vignetting is visible wide open on full frame, with the corners of the image around 1.4 stops darker than the centre. This is no bad thing for a portrait lens, as it can help to emphasise the subject. Stopping down to f/2 reduces vignetting to less than a stop, and by f/4, it's negligible.



Curvilinear distortion

Our tests reveal that the 85mm is very well corrected for curvilinear distortion, with just a tiny amount of pincushion distortion detectable. This is exactly what we'd expect from a short telephoto prime, and it means that subjects should be drawn in a very natural-looking fashion.



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Resolving noise

Q The photo (right) of a night scene taken on an Olympus OM-D E-M1, using its Live Time feature for eight minutes, shows the regular noise you'd expect but also more intense red, green and blue speckles that seem almost impervious to noise clean-up in software. A quick poll of the OM-D users group on Facebook got a few responses, saying this is typical of the E-M1. Apparently, one way of reducing it is to use the in-camera noise reduction, but on a long exposure that means another long idle time, since it takes the black image at the same exposure time (I believe) – and there will still be some noise. Are there other ways to reduce this noise, either in settings or in post-production? Also, what cameras have a better sensor for these long exposures?

Colin Morrison

A This is a known problem with the OM-D E-M1, which is unfortunate since Olympus's Live Time and Live Bulb modes appear to make it well suited to long-exposure photography. The only advice I can offer is to ensure you have installed the latest firmware (Version 4.0), and turn on long-exposure noise reduction. This doubles the time needed to acquire a picture due to the dark-frame subtraction process, but it's better to get a clean picture than a noisy one that can't be cleaned up.

As for other settings you can change, the most obvious is the simplest. On the E-M1 this kind of noise gets increasingly more visible the longer the exposure. From the EXIF data I can see you've used 8mins at



© COLIN MORRISON

f/8 at ISO 200, with the Olympus 12-40mm f/2.8 lens, so you could have used a 1min exposure at f/2.8 or 2mins at f/4. Even with long-exposure noise-reduction enabled, the process would take less time. You'll get overall better image quality, as the 12-40mm lens is excellent wide open, and you'll generally get sharpest results on Micro Four Thirds around f/4 (diffraction blurring has a visibly negative impact at f/8).

It might also be worth seeing what happens when you use the Live Bulb mode purely as a light meter, making the final exposure in conventional Bulb mode. As this isn't reading the sensor periodically to provide the updates preview, you might find noise is decreased.

As for finding a camera with a better sensor for long exposures, the answer is 'almost any'. The E-M1 performs unusually badly in this specific respect – even the older OM-D E-M5 is known to behave better.

Andy Westlake

Budget zoom lens

Q When I bought my Canon EOS 600D DSLR I was new to photography and decided that a Tamron 18-270mm zoom was just what I needed. As my photographic skills increased, I began to realise the limitations of such a lens. I now have some primes and a Sigma 17-50mm for wideangle and standard focal lengths, so am really just using the 18-270mm for the farthest reaches of its zoom range, which is a little soft. Would it be worth me trading this lens in for the Tamron 70-300mm zoom and would I notice much of a difference?

Daniel Walker-Hebborn

A Like all other all-in-one superzooms, your Tamron 18-270mm is noticeably weak at the telephoto end. A conventional telephoto zoom like the Tamron 70-300mm f/4-5.6 Di VC USD will normally give visibly better image quality when the two lenses are compared at the same focal lengths.

The main advantage of superzooms is their ability to cover a huge range. This is useful when you're travelling and don't want to switch from wideangle to telephoto lenses. But if you don't often find yourself in such situations, you'll probably be better off replacing the superzoom. **Andy Westlake**

L-bracket for XPRO

Q I believe the Manfrotto XPRO Geared 3-Way Head has a proprietary quick-release fitting, but that Manfrotto only offers a single type of L-bracket to fit. This, I understand, has all the disadvantages of being expensive, heavy, bulky and yet only secures the camera by friction pads. Is there any way to combine the advantages of the Manfrotto XPRO Geared 3-Way Head with the range of Arca-Swiss compatible L-brackets?

Chris Newman

A I was very impressed by the XPRO when I tested it (AP 18 April 2015). However, you're correct that Manfrotto's own L-bracket – the MS050M4-Q2 – that will work with it is relatively expensive (£100), heavy (307g, according to Manfrotto's own specification) and bulky. Online user reviews suggest that many photographers are happy with it, though.

To adapt the XPRO head to work with an Arca Swiss L-bracket, you'll need an add-on quick-release clamp to attach to the RC2-pattern quick-release plate that comes with the head. Fit this onto the XPRO head and you then have an Arca Swiss-compatible version.

Generic unbranded clamps can be bought for less than £10 on sites such as Amazon and eBay. Alternatively, you can spend £50 or more for branded versions from makers such as Kirk or FLM. The happy medium is perhaps somewhere in between. Such a set-up should work OK – you'd just have to keep an eye on it to ensure the clamp remained tightly fixed to the RC2 plate.

Andy Westlake



An Arca Swiss clamp can be added to the XPRO geared head

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In the bag

Wedding and portrait photographer, and Nikon UK Ambassador, Kate Hopewell-Smith shows us what's inside her camera bag. www.katehopewellsmith.com



© KATE HOPWELL-SMITH

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1 This leather multi-camera strap is an absolute essential for weddings. It enables me to carry two camera bodies and go hands-free when required.

Nikon D4s

2 My primary camera body at weddings is my Nikon D4s. Sturdy, fast and reliable, this camera means I can even shoot in the dark if necessary. I also shoot on a D3s and have a D3 as a back-up camera.

Nikon SB-910 Speedlight

3 I take three flashguns with me for weddings and always have one on me – you never know when you'll need a little extra light. Once it gets to the dancing part of the evening, I use two off-camera and one on-camera.



PocketWizard FlexTT5

4 I use my FlexTT5 to trigger my two off-camera Speedlights. At weddings I need the reliability of radio because I never quite know what the set-up will be or if my Speedlights will remain in the line of sight.

Nikon AF-S 70-200mm f/2.8G ED VR II

5 I take seven lenses to weddings, but this is one of my two workhorses. I love this telephoto because it allows me to remain intimate with my bride and groom, even if I'm at the back of the church.

Nikon AF-S 24-70mm f/2.8G ED

6 This is a brilliant storytelling lens at the wider focal length, but it will also deliver beautiful portraiture at 70mm wide open. I always have a wideangle on one of my bodies and this is my go-to lens for that.

List of kit Nikon D4s, Nikon D3s, Nikon D3, Nikon SB-910 x3, Nikon AF-S 70-200mm f/2.8G ED VR II, Nikon AF-S 24-70mm f/2.8G ED, Nikon AF-S 16-35mm f/4G ED VR, Nikon AF-S 35mm f/1.4G, Nikon AF-S 50mm f/1.4G, Nikon AF-S Micro 60mm f/2.8G ED, Nikon AF-S 85mm f/1.4G, PocketWizard FlexTT5, spare batteries, Nikon SD-9 battery pack, HoldFast Money Maker

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Professor Newman on...

Starting to motor

The motors that drive a camera's autofocus system have changed dramatically since the first one in 1985

In the first really successful autofocus system, which was fitted to the Minolta 7000 in 1985, the motor that drove the focus scroll of the lens was in the camera, with a mechanical 'screwdriver' link from camera to lens. As other manufacturers introduced their own autofocus systems, they generally followed that same architecture. Nikon, Yashica and Pentax produced similar 'screwdriver' systems, with the only major manufacturer breaking ranks being Canon, whose designers decided that the right place for the autofocus motor was in the lens.

Over the next 30 years or so, it became clear that Canon's designers had got it right, and the other manufacturers converted their systems to follow the Canon architecture very closely.

Canon's release of the EOS (Electro Optical System) in 1987 included two different types of motor. The inexpensive lenses had standard permanent magnet DC motors, connected to a gear train, that were designed to wrap around the optical cell of the lens. The expensive lenses were fitted with a novel piezoelectric ring motor. This type of motor had three advantages. First, it provided high torque at low speeds, so you

could drive the focus scroll of the lens without a gearbox. That fact was responsible for the second advantage, because without the whirring gears the motor was virtually silent. Third, the motor was shaped like a ring, and it was large enough for the optical cell of the lens to fit in the middle, resulting in a relatively compact package.

Those two motor types formed the basis of all in-lens autofocus systems for the first 30 years of autofocus cameras, and then suddenly two new types of focus motors entered the market. Video was the driver for both. Video requires two things from a motor: quietness as well as smooth and controllable 'focus pulling'. The old geared DC motor failed to meet the first requirement, while the piezoelectric ring motor had difficulties with controllable motor speed. Panasonic was the first to introduce lenses that included stepper motors. A stepper motor is a synchronous motor, as you'd find in an old-fashioned electric clock. When the AC wave

forms feeding it are computer generated, it can be made to move in a precise manner. They can also be made to produce high torque, minimising the need for whirring gear trains. Stepper motors are not new – they have been the mainstay of inkjet printers.

The second new kind of motor is the Linear Electromagnetic Motor (LEM), which was introduced by Sony and Fujifilm and is found in the Zeiss Batis lenses. This is the loudspeaker voice coil. In the LEM motor, the conventional focus scroll is abandoned and the focus cell is directly driven backwards and forwards in the same way that a loudspeaker cone is. The advantage is fast, silent and controllable movement. The disadvantage is that with no focus scroll, there is no way that these lenses can provide direct manual focus. Instead, they provide 'focus by wire', where the movements of the manual focus ring simply result in commands to the lens' CPU to move the focus motor.

Recent lens designs use a range of new focus motors to meet the demands of video



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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NIKON D200 BODY COMPLETE ONLY 3999 ACTUATIONS.....	MINT - BOXED £199.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	EXC++ £145.00
NIKON V1 BODY WITH NIKON 10-30 VR LENS KIT.....	MINT BOXED £199.00
NIKON COOLPIX P7000.....	MINT BOXED £95.00
NIKON 18.5mm f1.8 1 NIKKOR FOR V SERIES.....	MINT BOXED £99.00
NIKON 32mm f1.2 1 NIKKOR FOR V SERIES.....	MINT BOXED £499.00
NIKON GR-N100 GRIP FOR V1.....	MINT BOXED £99.00
NIKON SB800 SPEEDLIGHT.....	MINT-BOXED £189.00
NIKON SB700 SPEEDLIGHT.....	MINT BOXED AS NEW £199.00
NIKON SB600 SPEEDLIGHT.....	MINT- £125.00
SIGMA EF-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £175.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
OLYMPUS 60mm f2.8 MACRO M ED MICRO 4/3RDS.....	MINT £275.00
PENTAX Q WITH 01 STANDARD PRIME LENS 8.5-40.5.....	MINT-BOXED £195.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS.....	MINT+HOOD £245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £395.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM.....	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY.....	MINT £85.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £399.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5.....	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £99.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £95.00
PANASONIC LUMIX DMC-GM1 16Mp WITH BATT & CHGR.....	MINT- £145.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS.....	MINT BOXED £225.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D 12.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £199.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SIGMA 60mm f2.8 DN ART LENS.....	EXC++ BOXED £97.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.....	EXC++ £99.00
CANON EOS 1N BODY.....	EXC++ £145.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm F2.8 USM "L" MKI.....	MINT BOXED AS NEW £695.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,275.00
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLAR.....	MINT-BOXED £875.00
CANON 70 - 200mm f2.8 USM "L".....	MINT CASED £875.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £799.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 15mm f2.8 EF FISHEYE.....	MINT BOXED AS NEW £379.00
CANON 28mm f2.8 IF.....	MINT £195.00
CANON 50mm f1.8 MARK I (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £235.00
CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT- £265.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £399.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £179.00
CANON 55 - 250mm f4/5.6 IS COMPLETE.....	MINT BOXED £110.00
CANON 75 - 300mm f4.5/5.6 USM MKII.....	MINT £129.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT £159.00
CANON EF 1.4X EXTENDER MK II.....	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC77 ELEMENT 2X TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00

SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 10-24 f3.5/4.5 A/F SP LD DI ASPHERIC VR.....	MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 100mm f2.8 MACRO ATX-PRO + HOOD.....	MINT- £245.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONTAX 21mm f2.8 BIOGON BLACK WITH FINDER.....	MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER.....	MINT BOXED £499.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,CAP.....	MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.....	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £75.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 300mm F4 TELE TESSAR AE.....	MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £95.00

Leica 'M', 'R' & Screw & Rangfinders

LEICA M6 TTL BLACK 0.72 WITH STRAP.....	MINT- £999.00
LEICA M5 BODY.....	MINT- £600.00
LEICA M2 BODY COMPLETE WITH INST BOOK.....	MINT-BOXED £95.00
LEICA M2 BODY WITH CASE.....	EXC++CASED £595.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA M3 BODY.....	EXC++ £399.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION").....	EXC++ £365.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA CL LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,295.00	
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER.....	MINT IN KEEPER £995.00
LEICA 28mm f2.8 ELMARIT M WITH HOOD CANADIAN.....	MINT BOXED £899.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED").....	MINT BOXED £1,095.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
LEICA 50mm f1.4 SUMMILUX M BLACK.....	EXC++ £895.00
LEICA 50mm f2 SUMMICRON BLACK 11826.....	MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301##.....	MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £799.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	MINT- £599.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC++ £75.00
VOIGTLANDER BESSA T 101ST ANNIV HELIAR SET BLUE.....	MINT BOXED £795.00
VOIGTLANDER BESSA L BODY.....	MINT BOXED £115.00
VOIGTLANDER 15mm f4.5 S/WIDE + M MOUNT+ FINDER.....	MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER.....	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
CANON 50mm f1.8 LEICA SCREW WITH M MOUNT.....	MINT £295.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm F2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF240 FLASH.....	MINT BOXED £169.00
LEICA FOMOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R7 BLACK BODY.....	MINT-BOXED £225.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLXEX BODY CHROME.....	MINT- £195.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 60mm f2.8 MACRO ELMARIT.....	MINT- £299.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00

Medium & Large Format

HASSELBLAD X PAN II WITH 45mm + HOOD.....	MINT-BOXED £1,495.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00

HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA 6 BODY.....	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 F4.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 600S.....	MINT- £575.00
WISTA TYPE N 45X MOUNT ROLL FILM HOLDER FOR 6X7.....	MINT-BOXED £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 50TH ANNIVERSARY Ltd EDITION "NEW".....	NEW UNUSED £1,499.00
NIKON F6 BODY UNUSED THIS IS A NEW ITEM.....	NEW UNUSED £1,195.00
NIKON F100 BODY SLIGHT STICKY GRIP.....	MINT- £99.00
NIKON 150mm F2.8 "G" IF-ED AF DX FISHEYE LENS.....	MINT BOXED £425.00
NIKON 20mm f2.8 A/F "D".....	MINT BOXED £295.00
NIKON 50mm F1.8 A/F.....	MINT- £69.00
NIKON 50mmF1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS.....	MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 60mm F2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX.....	MINT BOXED £495.00
NIKON 16 - 80mm f2.8/4 "G" ED DX AF-S VR LATEST.....	MINT BOXED £695.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT- BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR.....	MINT+HOOD £219.00
NIKON 18 - 200mm f3.5/5.6 "G" IF-ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £295.00
NIKON 24 - 120mm f3.5/5.5 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED VR AF-S LATEST.....	MINT CASED £575.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MHOOD.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VR MK II LATEST.....	MINT BOXED £1,199.00
NIKON TC17E MKII 1.7X TELECONVERTER.....	MINT BOXED £225.00
NIKON TC20E AF-1.2X TELECONVERTER.....	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER.....	MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKII.....	MINT BOXED £299.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 1.4X EX DG AP TELECONVERTER.....	MINT BOXED £125.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D".....	MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO.....	MINT CASED £175.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL.....	MINT BOXED £445.00
SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL + HOOD.....	MINT BOXED £199.00



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20.9 megapixels
10.0 fps
1080p movie mode

D500 Body **£1729**
New D500 Body **£1729**
New D500 + 16-80mm **£2479**



Nikon D5500
Black or Red

24.2 megapixels
5.0 fps
1080p movie mode

D5500 Body **£499**
D5500 + 18-55mm VR II **£569**



Nikon D7100

24.1 megapixels
6.0 fps
1080p movie mode

D7100 Body **£569**
D7100 + 18-105mm VR **£799**



Nikon D7200

24.2 megapixels
6.0 fps
1080p movie mode

D7200 Body **£714**
D7200 + 18-105mm **£888**

D3300 Body..... **£248**
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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! - Warwickshire

Read our D7200 review on our blog at wex.co.uk/blog



Nikon D610

24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 From **£999**
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Nikon D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From **£1389**
D750 Body **£1389**
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Nikon D810

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

D810 Body From **£2139**
D810 Body **£2139**



Nikon D5

20.8 megapixels
12.0 fps
Full Frame CMOS Sensor


D5 Body **£5199**
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SONY



A7R II Black

42.4 megapixels
5.0 fps
4K Video


A7R II **£2599**
A7R II Body **£2599**
A7S II Body **£2499**
A7R Body **£899**
A7 II Body **£1179**
A7s Body **£1499**



A6300 Black or Silver

24.0 megapixels
11.0 fps
1080p movie mode

A6300 From **£999**
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A68

24.0 megapixels
0 fps
1080p movie mode

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Panasonic



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12.0 fps
4K Video

£100 Cashback*

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Panasonic Cashback* offer ends 1.06.16



GX8 Silver or Black

20.03 megapixels
8.0 fps
4K Video

£100 Cashback*

GX8 From **£649**
New GX8 Body **£649**
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£699 inc. **£100 Cashback***

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Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS	£169

OLYMPUS



PEN-F Black or silver

20.3 megapixels
10.0 fps
1080p movie mode

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New PEN-F from **£999**
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OM-D E-M1 + 12-50mm **£969**
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£1224 inc. **£75 Cashback***
OM-D E-M5 II + 12-50mm **£899**
£824 inc. **£75 Cashback***



E-M10 II Black or Silver

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8.5 fps

£75 Cashback*

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OM-D E-M10 II Body **£449**
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6.5 fps
4K Video

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FUJIFILM



X-E2S Black or Silver

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7.0 fps

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X-E2 Body **£399**



X-Pro2 Black or Silver

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8 fps
1080p movie mode

£100 Cashback*

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7.0 fps
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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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16.0 fps
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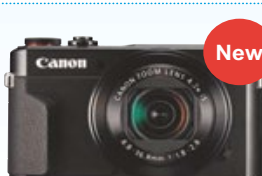


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SONY Black

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30.0x optical zoom
1080p movie mode



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500mm F8 S.....			600mm F4 L USM.....	Exc £2,499	ST Body Only.....	E+ £199	Olympus 8mm F3.5 FishEye Zuiko D.....	Mint- £349
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Canon EOS 350D Body Only.....	As Seen £49
Canon EOS 300D Body Only.....	As Seen £49
Canon EOS 100D Body Only.....	Mint- £219
Canon EOS M2 + 18-55mm STM.....	E++ £219
Fuji S5 Pro Body Only.....	E+ £189
Nikon D4 Body Only.....	E++ £2,189
Nikon D3 Body Only.....	As Seen £399
Nikon D800E Body Only.....	E++ £1,179
Nikon D800 Body Only.....	E+ / Mint- £989 - £999
Nikon D750 Body Only.....	E++ £1,189
Nikon D610 Body Only.....	E++ / Mint- £699 - £839
Nikon D600 Body Only.....	As Seen £449
Nikon D300S + MB-D10 Grip.....	E++ £379
Nikon D300 Body Only.....	E+ £199 - £239
Nikon D90 Body Only.....	E++ £179
Nikon D80 Body Only.....	Exc £99
Nikon D70 Body Only.....	As Seen / E++ £49 - £59
Nikon D7000 Body Only.....	E+ £289
Nikon D5500 + 18-140mm.....	Mint- £559
Nikon D5300 Body Only.....	Mint- £289
Nikon D5100 Body Only.....	E++ £169
Olympus E3 Body Only.....	E+ £219
Olympus E420 + 14-42mm.....	E+ £149
Olympus E450 + 14-42mm.....	E+ £129
Olympus E520 + 14-42mm.....	E++ £149
Olympus E600 +14-42mm+40-150mm+Grip.....	E+ £259
Olympus E600 Body + HLD-5 Grip.....	Mint- £299
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339
Pentax K3 + 18-55mm WR.....	Mint- £569
Pentax K3 Body Only.....	Mint- £529
Pentax K50 Body Only.....	Mint- £229
Pentax KX + 18-55mm.....	E++ £139
Pentax *iST DL Body Only.....	E+ £79
Pentax *iST D + 18-55mm.....	E++ £99
Pentax *iST D Body Only.....	As Seen £49
Sigma SD1 Merrill + 105mm + EF610 Flash.....	Mint- £849
Sony A100 + 18-70mm.....	E+ £119
Sony A200 Body Only.....	E+ £89
Sony A3000 + 18-55mm.....	Mint- £149
Sony A330 Body Only.....	E++ £99
Sony A390 + 18-55mm.....	As Seen £99
Sony A450 Body Only.....	E+ £119
Sony A550 + 18-55mm.....	E++ £249
Sony A550 Body Only.....	E++ £199
Sony A700 + VG-C70AM Grip.....	E++ £269

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205TCC Body + WLF + Kapture HA-001.....	E++ £1,549
2000FC Body + WLF.....	As Seen £349
503CX Chrome Only + WLF.....	E+ £489
501CM Complete.....	E++ £1,349
500CM Gold Edition.....	Unused £3,999
500CM Complete.....	As Seen / E+ £499 - £749
500C Complete.....	As Seen £399
553ELX Black Body Only.....	E+ £449
553ELX Chrome Body Only.....	E+ / E++ £349 - £460
500ELX Black Body Only.....	E+ £349
500ELM Chrome Body + WLF.....	E+ £169
500ELM Chrome Body Only.....	E+ £169

Arc Body + 45mm Apo + Accs.....	E++ £1,950
Flex Outfit.....	E++ / Mint- £899 - £999
Supervide C + Finder.....	Exc £649
SWC + Finder.....	E+ £789 - £1,199
SWCM Complete.....	E+ £949
30mm F3.5 CFI Fisheye.....	E++ £2,489
40mm F4 C Black.....	E++ £549
45mm F4.5 Apo Grandagon.....	E++ £889
50mm F4 C Black.....	As Seen / E+ £149 - £249
50mm F4 CF.....	E+ £349
50mm F4 CF FLE.....	E++ £689
50mm F4 Cfi FLE + Hood.....	E++ £1,199
50mm F2.8 FE.....	E+ £649
60-120mm F4.8 FE.....	E+ / E++ £599
80mm F2.8 CF.....	Exc £199
110mm F2 F Planar.....	E++ £999
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140-280mm F5.6 C Black.....	E+ £499
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150mm F4 C Black.....	E+ £149
150mm F4 CF.....	E+ / E++ £249 - £399
160mm F4.8 CB.....	E++ / Mint- £349
180mm F4 CFI.....	E++ £949
200mm F5.8 imagon.....	E+ £299
250mm F5.6 CF.....	E+ / E++ £289 - £299
250mm F5.6 CF Super Achromat.....	E+ £1,999
350mm F5.6 C Black.....	E+ £349
500mm F8 C Black.....	E+ £499
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A24 Chrome Mag.....	As Seen / E++ £39 - £125
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E24 Black Mag.....	E+ / Mint- £169 - £199
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Polaplus.....	E+ £45
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D Flash 40.....	E++ £149
Extension Tube 10.....	E+ £29
Extension Tube 16E.....	E++ £79
Extension Tube 21.....	E+ £25 - £30
Extension Tube 32.....	E++ £35
Extension Tube 32E.....	E++ / Mint- £79 - £89
Extension Tube 55.....	E+ / E++ £25 - £35
Extension Tube 56E.....	E++ £75
Proflash 4504.....	E+ £159
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PME Meter Prism.....	E++ £179
PME90 Meter Prism.....	Exc £349

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M (240) Chrome Body Only.....	E+ / E++ £3,349
M-E Anthracite Body Only.....	E++ / Mint £2,499 - £2,849
M9 Black Body Only.....	E+ / E++ £2,099 - £2,299
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M6TTL Millennium + 35mm F2 + 50mm F1.4.....	E++ £5,489
M6 Titanium + 35mm F1.4 + 50mm F1.4.....	E++ £4,489
M6 Titanium + 35mm F1.4.....	E+ £3,449
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MP 0.72x Black Body Only.....	E++ £2,595
M7 0.72x Black Body Only.....	E++ £1,449
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M5 Black Body Only.....	E+ £529
M4P Anniversary Chrome + 50mm F2.....	E++ £1,789
M4-P Black Body Only.....	E++ £649
M2 Chrome Body Only.....	E+ £449
CL Black Body Only.....	E+ / E++ £299
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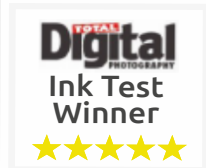
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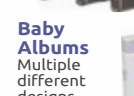
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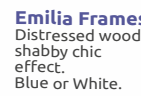
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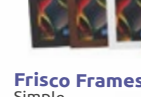
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16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra 333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme 800X (120MB/s)

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32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro 1066X (160MB/s)

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32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional 1333X (200MB/s)

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64GB	£99.99

MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)

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64GB	£43.99

Delkin Professional 375X (56MB/s)

32GB	£16.99
64GB	£32.99

Sandisk Ultra 320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCM13 for Panasonic £19.99

DMW-BLB13 for Panasonic £27.99

DMW-BLC12 for Panasonic £23.99

DMW-BLD10 for Panasonic £23.99

DMW-BLG10 for Panasonic £22.99

DMW-BMB9 for Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon £84.99

5DMkIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

Battery Chargers

Universal Chargers £19.99

Unipal ORIGINAL £24.99

Unipal PLUS £29.99

Unipal EXTRA £29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAA £8.99

Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargeables

AA GP Recyko 3+1 FREE £5.24

AAA GP Recyko 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame

Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD

ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim

Frame Multi-coated

Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim

Frame Multi-coated

UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim

Frame Multi-coated

Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet For 8 Filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

SOLAR ECLIPSE USA 2017

Amateur Photographer has teamed up with Omega to offer readers the chance to experience the Holy Grail for eclipse chasers, the almost-spiritual moment when the Moon drifts in front of our nearest star and the Sun's light is totally blocked from view. Our selection of eclipse-watching touring holidays all include return flights to the USA, hotel accommodation with breakfast, expert guest astronomers and a full touring itinerary.

The tours...

8 & 14 day tours include an evening presentation by BBC Sky at Night presenter

Pete Lawrence

on

'Photographing an Eclipse'



Nashville



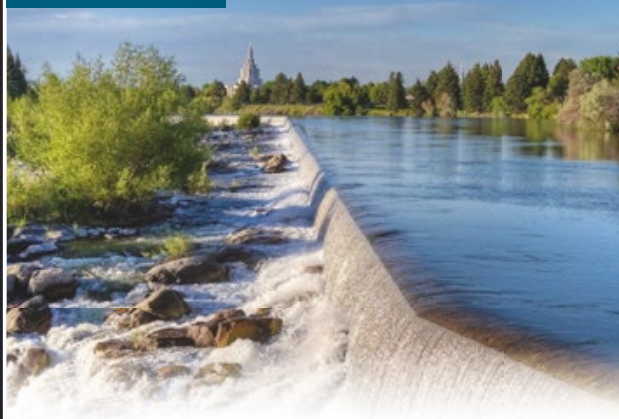
Eclipseville USA

5 days - 19-23 August 2017

From £1899pp

Nashville • Clarksville (eclipse-watching)

Idaho Falls



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From £2199pp

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14 days - 13-26 August 2017

From £3699pp

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• Idaho Falls (eclipse-watching)
• Yellowstone National Park • Craters of the Moon

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*We have included a reasonable budget for your flights. Should the cost of these fall below or rise above this amount we will amend the holiday cost to reflect these changes and therefore the price may increase or decrease accordingly. The final price will be confirmed in September 2016 when flight details become available.

For more information or to book, please call:

01524 37500 quote TINC29

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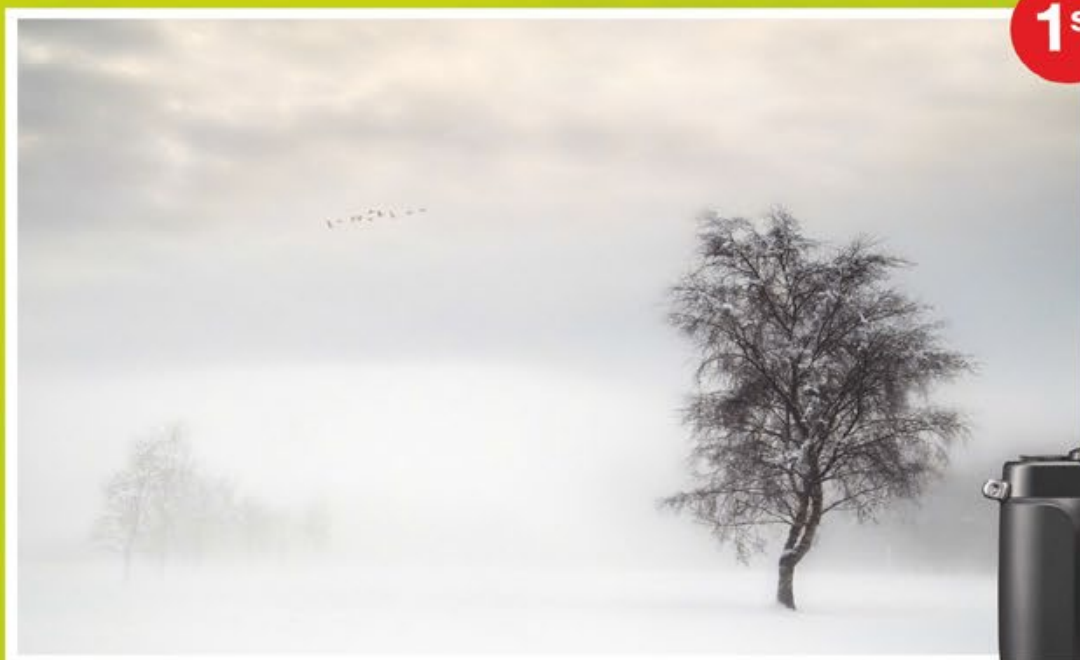


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We stock most of the L series Lenses

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EOS 5D Mk III with £250 Part Ex Bonus	£2,178	8-15mm f4 L Fisheye	£899	70-200mm f2.8 L IS II	£1,499	100mm Macro f2.8	£373
EOS 5D III + 24-70 f2.8 II £250 PX Bonus	£3,477	10-18mm f4.5-5.6 IS	£181	70-300mm f4-5.6 IS	£368	100mm Macro f2.8 L IS	£619
EOS 5Ds £250 PX Bonus	£2,599	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£894	300mm f4 L IS	£959
EOS 5DsR £250 PX Bonus	£2,949	16-35mm f4 L IS	£682	135mm f2	£679	300mm f2.8 L IS II	£4,654
EOS 7D MkII £100 PX Bonus	£1,169	16-35mm f2.8 L	£1,064	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,999
EOS 6D £100 PX Bonus	£1,119	17-40mm f4 L	£499	200-400mm f4 L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,698
EOS 80D body	£999	17-55mm f2.8 IS	£502	24mm f2.8 IS	£429	500mm f4 L IS II	£6,898
EOS 70D £100 PX Bonus	£689	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,179	600mm f4 L IS II	£8,895
EOS 70D + 18-135 STM	£929	24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
		24-105mm f4 IS	£729	35mm f1.4L II	£1,799	2x III WITH LONG PRIMES FREE	
		18-200mm IS	£356	50mm f1.4	£237	1.4x III £314 2xIII Extender	£302
		70-200mm f4L	£439	50mm f1.2L	£995	600EX-RT Speedlite	£445

Nikon Professional Dealer

Pre Orders taken on the new D5 and D500 cameras

D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,199	D5500 + AF-P18-55 VR	£569	70-300mm f4.5-5.6 VR	£429	200mm f2 G ED VR II	£4,099
2 YEAR UK WARRANTY		D5500 + 18-140mm	£699	80-400mm f4.5-5.6 AFD VR	£1,699	300mm f2.8 G VR II	£4,129
D5 Body - Pre Order	£5,199	D3300 + AF-P18-55 VR	£319	200-500mm f5.6E ED VR	£1,099	400mm f2.8 FL ED VR	£10,399
D500 Body - Pre Order	£1,729	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£569	500mm f4E FL ED VR	£7,995
D810	£2,139	14-24mm f2.8	£1,315	24mm f1.8 G	£599	600mm f4E FL ED VR	£9,649
D810 + 24-120mm f4	£2,845	16-35mm f4 VR	£829	28mm f1.8 G	£489	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 24-70mm f2.8	£3,444	16-85mm f3.5-5.6 VR DX	£479	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,465
D810 + 14-24mm f2.8	£3,525	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,349	PC-E 45mm f2.8	£1,393
D750	£1,499	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£159	2x TC-20 E III Converter	£339
D750 + 24-120mm f4	£1,995	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£329	1.4x TC-14 E III Converter	£429
D610	£999	18-300mm f3.5-5.6 VR DX	£739	58mm f1.4 G	£1,199	SB910 Speedlight	£339
D610 + 24-120mm f4	£1,748	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
D7200 Body	£775	24-120mm f4 VR	£749	85mm f1.4 G	£1,169	SB-R1C1 Commander	£549
D7200 + 18-105mm VR	£929	28-300mm f3.5-5.6 VR	£699	NEW 300mm f4 EPFED VR	£1,639	SU-800 Commander Unit	£269
D7100 Body	£619	70-200mm f2.8 VR II	£1,595	105mm f2.8 Micro VR	£619	WT-5	£449
D7100 + 18-105mm VR	£799	70-200mm f4 VR	£899	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

HASSELBLAD		Leica	
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New H6D - 50c	£21,480	S-E Body + 70mm S Lens	£7,995
H5D-50c	£12,714	M-P (type 240) Silver/Black	£4,749
H5D-50c Wi-Fi	£13,194	M (type 240) Silver/Black	£4,499
H5D-50c Multi-Shot	£26,779	New SL body + 24-90mm	£7,995
H5D-60	£25,698	Monochrom (type 246) Black	£5,950
H5D-200 Multi-Shot	£27,858	Monochrom body Black	£3,995
See our web site for lens prices		T body + 23mm Lens	£2,049
		T body + 18-56mm Lens	£1,949
CFV-50c Digital Back	£6,995	X-U Camera	£2,400
		Q Camera	£2,900
		X (type 113) Silver/Black	£1,299
		X-E (type 102)	£999
		D-Lux (type 109)	£749
		V-Lux (type 114)	£799
		New 28mm f2 and 28mm f2.8 Phone	
		See Website for full list of Leica lenses and accessories	

See our Website for full list of Hasselblad lenses and accessories.

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OTUS 85mm f1.4	£3,019	8x20 Trinovid BCA	£334
OTUS 28mm f1.4	£3,630	10x25 Trinovid BCA	£375
15mm f2.8	£2,069	8x20 Ultravid BR	£510
21mm f2.8 Milvus	£1,169	10x25 Ultravid BR	£535
25mm f2	£1,188	8x20 Ultravid BL (Leather)	£561
28mm f2	£899	10x25 Ultravid BL (Leather)	£578
35mm f2 Milvus	£745	8x32 Ultravid HD-Plus	£1,350
35mm f1.4	£1,346	10x32 Ultravid HD-Plus	£1,375
50mm f1.4 Milvus	£854	New 8x42 Trinovid HD	£745
50mm f2 Milvus	£949	New 10x42 Trinovid HD	£789
85mm f1.4 Milvus	£1,379	8x42 Ultravid HD	£1,399
100mm f2 Milvus Macro	£1,299	Monovid	£339
135mm f2	£1,599	7x42 Ultravid HD-Plus	£1,399
Fuji/Sony Mount		8x42 Ultravid HD-Plus	£1,449
Touit 12mm f2.8	£629	10x42 Ultravid HD-Plus	£1,499
Touit 32mm f1.8	£419	10x50 Ultravid HD-Plus	£1,575
Touit 50mm f2.8 Macro	£499	12x50 Ultravid HD-Plus	£1,665
We also stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander			

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

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Hasselblad H3D 39 II Body (16500 shots)	£2,995	Leica 35mm f2.5 Summarit M 6 bit	£995	Canon EF 2x III Extender	£249	Nikon 50mm f1.8 AFD	£95
Hasselblad 35-90mm f4-5.6 HCD	£3,295	EOS 5D MkIII + 24-105 f4L (2700 shots)	£1850	Zeiss 50mm f1.4 Planar ZE	£395	Nikon AF-S 55-200mm f4-5.6 DX	£95
Hasselblad 35-90mm f4-5.6 HCD	£2,495	EOS 5D MkIII body £370 shots	£1495	Canon EF 100-400mm f4.5-5.6L USM	£695	Sigma 150mm f2.8 Apo Macro - Nikon	£295
Hasselblad V - HMi 100 Polaroid Back	£75	EOS 5D Mk III body (9900 shots)	£1395	Nikon D700 + Grip	£649	Sigma 15-30mm f3.5-4.5 DG Canon	£250
Hasselblad 210mm f4 HC	£1,495	EOS 1DS Mk III body	£895	Nikon D800	£595	Nikon AF-S 70-300mm VR	£349
Hasselblad 120mm f4 Macro HC	£1,495	Canon EOS 70D Body	£549	Nikon D800 Body	£95	Nikon 28-300mm f3.5-6.3 DG Nikon	£125
Hasselblad V system 16mm Ext Tube	£50	Canon EF 24-105mm f4L IS USM	£949	Nikon AF-S 12-24mm f4G ED DX	£375	Nikon AF-S 40mm f2.8 DX Macro	£125
Hasselblad 28mm f4 HCD	£2,250	Canon EF 70-200mm f4L USM	£295	Nikon AF-S 300mm f4D IF	£595	Sigma APO 1.4x teleconverter Nikon	£95
Hasselblad 28mm f4 HCD	£2,295	Canon EF 1.4x III Extender	£149	Nikon 500mm f4P ED Lens	£1450	Swarovski AT565 HD + 20x + case	£995
Hasselblad V system 45Prism finder	£75	Canon EF 2X III Extender	£250	Nikon 80-400mm AFS VR	£1,395	Nissin MF-18 Ringflash	£189
Leica S Body + 70mm S Lens	£5,995	Canon EOS 450D body	£125	Nikon AF-S 24-70mm f2.8G	£895	Nikon SB-900 Speedlight	£195
Fuji ASK 4000 Printer + media	£695	Canon EF 24-105mm f4L IS USM	£475	Nikon AF-S 300mm f2.8G VR	£2700	Nikon R1C1 kit	£395
Leica M (240) Silver body	£2,800	Canon EF 70-200mm f2.8L USM	£749	Nikon AF 20mm f2.8D	£350	Nikon TC-20E III Teleconverter	£259
Leica T 23mm f2 Summicron MINT	£795	Canon EF 70-300mm f4.5-6.3L IS USM	£695	Nikon AF-S 300mm f2.8D	£1095	Nikon TC-17E III Teleconverter	£175
Leica M-Mount 28mm f2 (6-bit coded)	£2,150	Canon EF 16-35mm f2.8L USM	£495	Nikon AF 105mm f2.8G DX	£425	Nikon SB-15	£25
Leica M-Mount 35mm f2.5 (6-bit coded)	£995	Canon EF 24-105mm f4L IS USM	£495	Nikon AF-S 300mm f4D IF	£649	Canon 270EX	£79
Leica M (240) body	£2,600	Canon EF 24-70mm f4L IS USM	£549	Nikon AF-S 16-85mm f3.5-5.6G ED VR	£349		
Leica 28mm f2 Summicron M 6 bit	£1595	Canon EF 70-200mm f4 IS USM	£595	Nikon AF-S 18-200mm VR II	£349		

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NEW Session Camera	£229	190XPRO3	£159
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Hero4 Silver	£250	190CXPRO3	£299
Hero+	£149	190CXPRO4	£299
		055XPRO3	£179
		055CXPRO3	£359
		055CXPRO4	£374
		Befree Alu	£149
		Befree Carbon	£279
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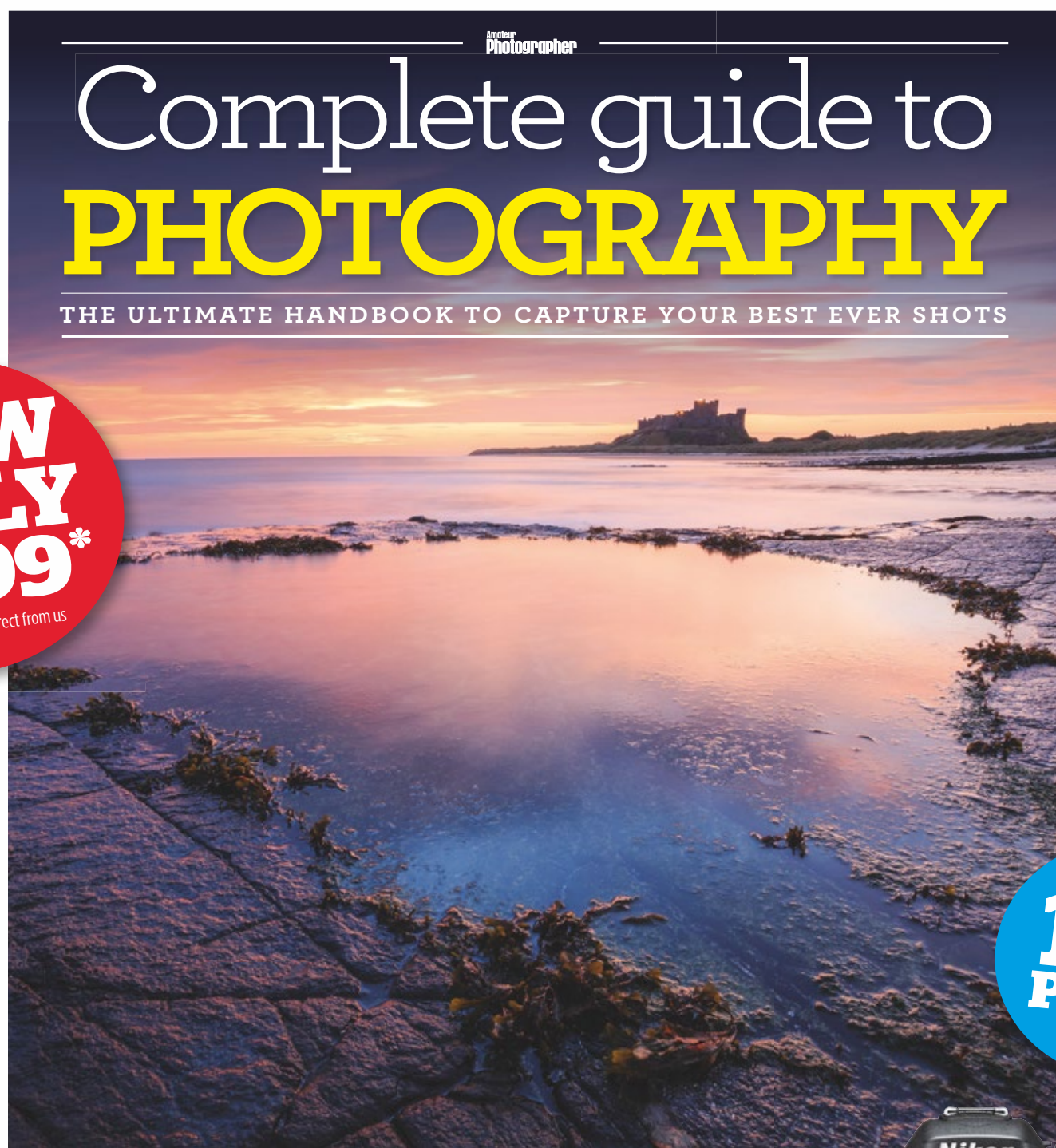
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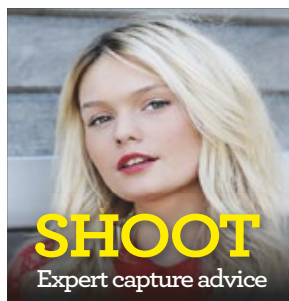
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Birds of Prey Workshop, Bedford £99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey £145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts. £99

April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets £225

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99

June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) £89

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. £139

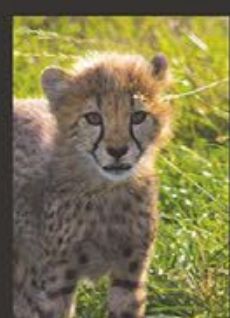
June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles NEW WORKSHOP £199

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Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP £139

JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.



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Final Analysis

Roger Hicks considers... Images Against Walls: Köln, Germany (since 2009), by Tina Schelhorn



© TINA SCHELHORN

There's something fascinating about metal against the sky, whether it's the Eiffel Tower or an electricity pylon or – as here – a particularly vicious variety of fence. Few photographers can resist; I know I can't. Even fewer succeed more than occasionally; I know I don't. Why does this one succeed so well?

Partly it's the sheer relentlessness. Not only is the fence generously supplied with evil-looking spikes, it's also roofed in with more wires. You could not throw a blanket (or better, a sleeping bag) over the top and clamber out. No – you are conclusively trapped. It doesn't look like a cage for animals, either. It's hard to

say why, but it seems to have a peculiarly and unpleasantly human scale.

The relentlessness is emphasised by the sky. It is easy to imagine walking free under that sky, perhaps on the beach or sitting on a terrace with a drink in your hand. It is a peaceful sky, one that you could enjoy – but not here.

Cover that tiny fleck of moon with your fingertip. It matters so much because it reminds us that the fence cuts us off not only from the world, but also from the universe.

Look at the way the composition is cropped, too. Often, cropping into something conveys more than showing the whole thing. It leaves our minds to fill in what is outside

the picture. More of the same, but how much more? Is this a small cage, or huge? There is obviously a temptation to use a wideangle to make it seem bigger than it is, and if we look at the fence grid in the upper left of the picture it seems that, indeed, a wideangle was used. This also makes the metal structure in the upper left loom larger and more threatening, but then we notice that the perspective doesn't necessarily seem to fit. It's an impression reinforced by the metal structure on the lower right, which presumably bends inwards like the rest of the top of the fence but which can equally well be seen as bending outwards. The longer I look at this picture, the more it

reminds me of some of Escher's more nightmarish work such as *Ascending and Descending* or *Waterfall*. The cage is not just physical but psychological. Am I over-thinking it? Possibly I am, but it always comes back to the question: why does it work?

The answer, I suspect, is often the same. We see, or notice, or understand, far more in most photographs than we think we do. The same is true when we see something and decide to photograph it. It is easy to take a perfunctory picture, a snapshot, but a good picture captures what we really see, rather than what we think we see. Tina Schelhorn's *Galerie Lichtblick* in Cologne, Germany, is dedicated to helping us make that connection.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Txema Salvans**



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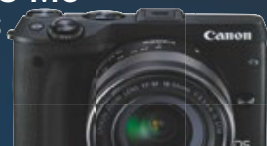
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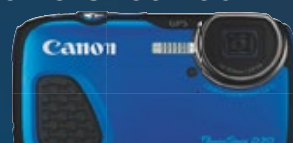
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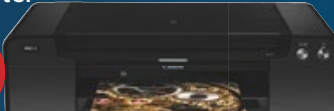


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